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# THE NEW YORK DRAMATIC MIRROR

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Largest Dramatic Circulation in the World.

## CURRENT AMUSEMENTS.

Week ending December 12.

ACADEMY OF MUSIC—Montgomery and Stone in "The Red Mill"—518 times, plus 7th week—51 to 52 times.

ALHAMBRA—Vaudville.

ASTOR—William Hodge in "The Man from Home"—12th week—140 to 147 times.

BELASCO—George Arliss in "The Devil"—18th week—134 to 141 times.

BIJOU—A Gentleman from Mississippi—12th week—90 to 97 times.

BLAINE'S—Vaudville.

BROADWAY—Mimi Agnella in "Malib"—14 to 18 times; Puccini's and Cavalleria Rusticana—6 to 8 times each.

CASINO—Lulu Glaser in "Mile, Mischievous"—66 times, plus 2d week—15 to 21 times.

CIRCLE—The Queen of the Moulin Rouge—2d week—9 to 10 times.

COLONIAL—Vaudville.

CRITERION—William Gillette in "Samson"—8th week—58 to 65 times.

DALY'S—William Faversham in "The World and His Wife"—7th week—40 to 50 times.

EMPIRE—John Drew in "Jack Straw"—14th week—106 to 115 times.

GAFFERT—The Traveling Salesman—20 times, plus 15th week—115 to 122 times.

GARDEN—Henry E. Dixey in "Mary Jane's Fan"—3d week—25 to 26 times.

GARRICK—William Collier in "The Patriot"—4th week—26 to 32 times.

GERMAN (Irving Place)—A Last Effort—2d week—5 to 11 times.

GERMAN (60th Street)—Das Glueck im Winkel—3 times; Hanns' Ascension—4 times.

GRAND OPERA HOUSE—The Lion and the Mouse—10 times, plus 8 times.

GRAND STREET—Billy, the Kid.

HACKETT—Mrs. Fluke in "Salvation Nell"—5th week—29 to 25 times.

HERALD SQUARE—Three Twins—27th week—205 to 212 times.

HIPPODROME—Sporting Days and Battle in the Skies—15th week.

HUDSON—Ethel Barrymore in "Lady Frederick"—6th week—42 to 49 times.

HURON AND SKAMON'S MUSIC HALL—Rents—Barbers—Burlesquers.

KALICH—Tiddie Dan.

KEITH &amp; PROCTOR'S FIFTH AVENUE—Vaudville.

KEITH &amp; PROCTOR'S 12TH STREET—Vaudville.

KNICKERBOCKER—Fritzi Schoel in "The Prime Dona"—3d week—11 to 21 times.

LIBERTY—Via Wreaths—7th week—51 to 58 times.

LONDON—Theronghbridge—Burlesquers.

LYRIC—Mile Burke in "Love Watchers"—17th week—125 to 132 times.

LYRIC—The Bluebird—3d week—17 to 24 times.

MAJESTIC—De Wolf Hopper in "The Pied Piper"—2d week—12 to 20 times.

MANHATTAN OPERA HOUSE—Grand Opera—8th week.

METROPOLIS—Joe Welch in "The Peddler".

METROPOLITAN OPERA HOUSE—Grand Opera—5th week.

MINER'S BOWERY—Sam T. Jack's Burlesquers.

MINER'S EIGHTH AVENUE—Bohemian Burlesquers.

MURRAY HILL—Harry Hastings' Show.

NEW AMSTERDAM—Little Nemo—9th week—66 to 72 times.

NEW YORK—Anna Held in "Mile, Innocence"—3d week—15 to 21 times.

OLYMPIC—Night Owls—Burlesquers.

SAVOY—The Servant in the House—169 times, plus 7 to 14 times.

STUYVESANT—Blanche Bates in "The Fighting Hope"—18th week—50 to 103 times.

THIRD AVENUE—Shadows of a Great City.

VICTORIA—Vaudville.

WALLACK'S—Marie Cahill in "The Boys and Betty"—7th week—48 to 54 times.

WEBER'S—Annie Russell in "The Stranger"—4th week—36 to 38 times.

WEST END—John Mason in "The Witching Hour"—300 times, plus 8 times.

YORKVILLE—Gay New York.

The Winterfests (10 performances in all) replaced Dec. 8 by "The Servant in the House."

## A QUESTION OF CLASS.

A CONTEMPORARY in a Western city, editorially considering theatre conditions, touches on the question of theatre prices, and argues against the arbitrary policy of theatres in a minor city that maintain a fixed rate for all sorts of attractions in favor of a sliding scale to be determined by the character of the offerings.

In the city where this newspaper is published, it is declared, the so-called popular-price theatres, under skillful and intelligent management, have become the more profitable, for with their established patronage, while they often attract companies of the better class that in other places play to the higher rates of admission, they compete with theatres which vary the character of their offerings, sometimes substituting second-rate attractions for first-rate, though still charging the highest prices for admission. As this critic points out, there is a distinct difference between fifty cents and a dollar and a half and between seventy-five cents and two dollars, and the public soon learns to emphasize its understanding of the distinction.

It is impossible, however, for producers, traveling managers or local managers to regulate the grades of theatrical offerings and to make or secure a line of attractions of even merit in either the popular-price or the higher-price field.

As a rule, a producing manager is known by his work. That is to say, the first-class manager's aim and purpose as a purveyor are outlined in his first venture and his subsequent efforts are likely to bear his distinguishing marks. No manager who considers his business seriously will put forward a first-class attraction only to cheapen his next or succeeding offering with a view to greater profit. On the contrary, the conscientious manager's enthusiasm leads him to better and better effort, it being his desire with each new production to surpass those that have gone before. And no doubt it is much the same with earnest managers in the cheaper field, for any other policy would spell ruin.

Yet with all effort it is inevitable that the character and the drawing power of offerings must vary. The reasons for this are so many and so well understood that it would be useless to detail them. Thus it may well happen, sometimes, that an audience habituated to attendance upon the theatres of both classes—as is the case in many of the minor cities—may now and then express a preference for a second-class attraction that is excellent of its kind over a first-class offering that for some reason falls below the standard worked up to by all concerned in its production.

## VANITY OR NECESSITY?

It sounds like a paradox, but many women who abandoned hat-wearing at the theatre when hats were of moderate dimensions have returned to the bad habit of wearing headgear at the play, especially at matinees.

This in the circumstances where it is noted is a crying offense, for most hats nowadays are circumferentially amazing, while the overflow of their superstructure comes well within the ancient law against trespass.

Perhaps women who thus offend are not so much to blame, for where would or could they bestow these structures during the play?

Yet there is a remedy, and it is astonishing that women who respect fashion's decrees have not discovered it. Fashion in Paris—the source of so much in modes that the fair affect—has decreed that great hats are no longer permissible at the matinee, for which is now provided the "matinee fez." This fits the head closely, is round and unobtrusive, yet is made in such attractive form that it becomes all who wear it.

## FUND TO HAVE REGISTRY BUREAU.

At a meeting of the Trustees of the Actors' Fund of America last Thursday it was decided to organize a registry bureau for the members of the profession who are members of the Actors' Fund. All actors seeking engagements will be registered on the Fund's list, and all the managers requiring the services of actors, actresses, chorus girls, supers and other people will apply to the registry office, which will be in a new building.

## AMERICAN ACADEMY MATINEE.

The American Academy of Dramatic Arts will give its third matinee of the season on Friday afternoon, Dec. 18, at the Empire Theatre. The programme will be made up of three one-act plays, A Private Council, by W. P. Drury and Richard Pryce; Orange Blossoms, by Roberto Bracco, and Blind, by Charles Heilem and Pol D'Estee, followed by a two-act play, La Marlotte, by Pierre Weber and M. Soulie. These matinees continue to be of interest to many persons.

## THE BRANDER MATTHEWS SALE.

A number of interesting works on the drama from the library of Brander Matthews will be sold at Anderson's auction rooms on Dec. 21 and 22. Many of the items are from the famous collection of William E. Burton. Among the rarities will be "Fugitive Pieces," by John Philip Kemble, two forgeries of Shakespeare manuscripts, and a number of other interesting Shakespeareana.

## PERSONAL.

## THE MATINEE GIRL.

## HER PHILOSOPHY OF LIFE, INSPIRED BY INDIVIDUAL EXAMPLES IN THE THEATRE.

The Actor in Love with His Work—Gratitude or Ingenuity Among the Profession—Lois Craze as a Mentor—Mary Garden's Individuality and Its Expression.

It is delightful to meet one who is in love. Not in love with some one else—a common state; nor with himself—a still more common state; but with his work.

In this category belongs Hall McAllister. Poring along on the road, a vast region to travel that makes ninety-nine of every hundred players biform in mind and body, he again and again reiterates his deep content and vast, infinite joy in his muniment's task.

"The happy man isn't the one who is married to his bank-book, but the one who is wedded to his work," he has said a score of times. "I'd rather be a busted actor than a gold-plated hawker or a diamond-decorated bawler."

Around a windy corner on a gray day I blew straight into the arms of another blessed optimist. Immediately the sun came from behind a cloud. Where Zeida Sears is the sun always shines. Zeida said: "I wish that actors who complain of ingratitude in managers and actors could have heard the things Mr. Fitch and Mr. Shubert said to me, and seen the generous check they insisted on my accepting.

"My friends talk of my 'courage.' Goodness! Mr. Fitch is the party of the first part when it comes to courage. When he puts a part into my brown paws and says, 'Go ahead and I trust you, wouldn't I be a yellow dog to betray a faith like that?'

"Believe me, there is as much gratitude and appreciation between the four walls of the theatre as anywhere else in the world."

3

In a stage box at a matinee of The Boys and Betty last week sat a tiny, red-haired woman who clapped wet hands in token of her appreciation of Marie Cahill's quiet, useful fun.

When Miss Cahill was a lumpy youngster singing a colorless song with Barry and Fay in Harlem, this small red-haired woman clapped her approval. She came behind the scenes and took the lumpy youngster's hand in hers and said, "You are going to succeed. I feel it. You are very young, and they are not giving you much chance. I know all that. But you have put more into the part than there was in it. You are using your head, and that counts. You will succeed."

Marie Cahill choked with awe and gratitude, for the tiny woman was Miss Crabtree, the beloved Lotta. "I will watch you," said the little woman, and Miss Cahill has ever since been aware of that watching. In Savannah, while she was playing Moonshine, she had a visit from Miss Crabtree, likewise a mild scolding. Miss Cahill, going out of the dressing-room with her visitor, left the electric light abaze. For this a small warning finger was gravely shaken before her nose.

"Don't do that," said Lotta. "Some one must pay for it, even if it isn't your light. You must train yourself to small matters of economy. It is the way to get rich."

"You are doing what I said you would, winning success," said Lotta. "But I watched you to-night and saw how much you were giving out to that audience. They didn't see it, but I did. You give so much vitality. To get it back you must get away from this artificial life as often and as long as you can. Don't go to Europe every year. Once to thoroughly do the galleries is enough. Go to the country in the Summer and roll on the grass under the trees. Get as close to the ground as you can. You get back your lost vitality from the earth."

3

Foolish persons ask what there is in a name. There is a great deal, else why does that siren singer, Mary Garden, live in an apartment house called "The Lorette"?

The season's Thais and Salome, in her drawing-room done in dull gold or in her boudoir in pale blue, is a gray-eyed, red-haired, trit woman person. Her personality sounds always the dominant note of a tremendous vital force. Her reservoir of vitality seems exhaustion as Niagara. Scarcely subordinate to that note is her harmony of personality is the other of constant changeableness. The ineffable repose of other prima donne she lacks. If she were a weaker woman one would by all the laws of fitness be called fatigued. She does not sit long in one chair nor stand long in one spot. She gesticulates when she talks. She was not cured, when a child, of the habit of making unlovely faces. Yet she is a woman of individuality so vivid that one can no more forget her than one could forget the person who seizes one by the throat in an argument. She is a resistless human dynamo.

In one of those grave moments into which women dip in lightest hours we fell into a talk about life and its lessons. Mary Garden's face, which had been nervously gay, became grave. One read there the record of the deep feeling and poignant thinking that in their sum we call living. And Mary Garden coined a phrase that like herself is memorable.

"How few women live by their own light!" she exclaimed. "They lean this way or that, but never stand upright. I have always followed my own light. I have made many mistakes, but I always suffered my way out."

3

Alice Evans Lackaye, looking becomingly matronly with her attachment of Wilton Lackaye, Jr., climbed the steps of their brownstone house in hither Harlem after a Sunday pilgrimage to the Zoo in Central Park with her question-radiating son. One who knew the Alice Evans of her musical comedy and Hoyt days phase bridged the hiatus between the then and now with reminiscences. She smiled with a quick, girlish lighting of her face that revealed how far her magnetism might have carried in that not remote period.

## THE USHER



Some time ago in London, Martin Harvey was impelled to make certain declarations that reflected honor upon him with reference to "Character and the Actor," and he has elaborated upon this subject in *The Mask* (Florence, Italy).

Mr. Harvey, after ruminating his subject, considers that really it relates generally to art. Although the declaration has been disputed, he takes it for granted that acting is an art. "I know of no definition of art," he says, "which is not essentially the definition of great acting. It would be as useless to deny that in much acting there is little art as that there is little art in much painting and sculpture."

Mr. Harvey pays brief but essential attention to Augustine Birrell, who, in his essay on actors, has characterized acting as "sham," a plain attempt to belittle the art. The word "sham," Mr. Harvey points out, is synonymous with "imitation," which Shakespeare uses with sympathy and understanding to characterize the art. Yet as Mr. Harvey says, "All art is imitation—a representation of nature; or, if Mr. Birrell still prefers the expression, all art is a sham."

Quoting Rodin, who deprecated the idea that he "created" and declared that his effort was to re-present, "above all, the form of man, which is the highest, most perfect of architectural constructions," Mr. Harvey asks: "If Rodin thinks thus highly of the representation of man's body, what does he think, I wonder, of the representation of man's soul, the province of the actor?" And Mr. Harvey brings forward that definition of the art of acting found in Hamlet's second soliloquy, where he wonders at the effect of the player's speech upon the aspect of the player himself; and this is submitted as the most subtle and accurate description of the actor's mental and psychical process at the moment of exercising his art that has been expressed.

In elaborating his theory, Mr. Harvey holds that the actor is not only dual-minded, as Irving said, but myriad-minded, and that the greater number of egos he can express and the more completely he can express the complex nature of each of these egos, the greater actor he is.

"We in ourselves that we are thus or thus."

"The dramatist would seem to possess the same capacity for self-identification with other beings," adds Mr. Harvey, "and in this light Shakespeare is the greatest of all artists, because he could express an almost infinite number of egos and so completely that the man Shakespeare himself can only be found by inference."

The assumption by Mr. Walkley, the critic of the London *Times*, whose long attendance upon plays and study of actors should give him exceptional judgment as to the theatre and its art, that the actor "is something less than a man," and that there is "something unmanly in the actor's making capital out of his physical advantages," spurs Mr. Harvey to this:

What physical advantage did they possess which made such unmanly creatures of Kean, of Garrick, of Robson, of Burbridge, of Betterton, of Dillon? If physical advantage enter into the question at all, and the great French actor, Le Kaln, does not even mention this as a requisite for the actor, the eminence which these men attained is a direct proof that physical advantages are not the actor's capital, for they triumphed in spite of the fact that they possessed none. The veriest tyro of theatrical history knows that most of the great men and great women have succeeded on the stage in spite of their lack of physical advantages. But if they had possessed physical advantages why would it have been unmanly to use them? If this infantile argument held good, the "heavenly choir" of an Adelina Patti would be a subject for scorn, and the thunders of Demosthenes himself would have been unmanly because he used the physical advantage of the voice which God had given him.

Mr. Harvey, coming more directly to the question of character in actors, cited the testimony of stage historians as to the exemplary lives of Betterton, Mistress Bracebridge, Mistress Saunders (later Mrs. Betterton) and other players who spoke the lines in plays of the Restoration—an incredibly corrupt drama—as artists, yet themselves went unsoiled; and he comes to more modern examples in elaboration of his argument. There is throughout his essay much matter of pith and moment that for want of space cannot even be indexed here.

**The Publisher and Retailer says:**  
THE DRAMATIC MIRROR announces the discontinuance of its annual Christmas number, which has endured for some twenty-five years. There's one reason given in the paper, but there's another which comes nearer the mark. *The Mirror* is the paper in its field and has been for many years. Of late minor, very minor, papers have multiplied and gone into the Christmas Number business. They have gone also after every advertiser in *The Mirror* and through that is nothing less than blackmail have bled all members of the profession who were represented in the older journal's pages. *The Mirror* will lose some, but the others will lose more, since they will be minus their chief weapon of appeal—the threat of a roast if an advertisement is not forthcoming.

The conclusion arrived at by the Publisher and Retailer may be exact, and it may be imaginative. But the Publisher and Retailer is in a position to know much about all publications, as one who peruses its pages may discover.

THE MIRROR purposes to issue practical numbers in lieu of the Christmas publication put forth by it for so many years. The first of these will be a Spring number, which will prove the wisdom of its policy.

It appears that the agitation against Sunday performances of all kinds in London has

resulted in King Edward's ban, from which there is no appeal or relief.

That person indefinitely known as the censor in England in such a case is the sovereign himself. The Lord Chamberlain, who directs the King's household matters, has a reader of plays to whom all things designed for the stage and music halls are submitted. But it seems that King Edward himself has acted upon the general question of Sunday performances, and he has just made it known that "no public entertainment is to be given in a theatre or music hall on Sundays, on Christmas Day or on Good Friday, unless under very exceptional circumstances."

A generation ago all theatres and music halls throughout Great Britain were closed on Sunday. Of late they have all kept open. The movement started with concerts of sacred music, and these were followed by moving pictures on biblical subjects. Finally the performances on Sundays became much like those given on other days, and from this disregard of the traditions came an organized movement on the part of religious bodies and others whose representations to the King—and it is said, particularly to the Queen—led to his edict.

## "HITTING THE PIKE."

A Well-Known Comedian's Interrupted Trip with an Automobile on a Bad Road.

Nat C. Goodwin, appearing in *Cameo Kirby*, played at Marion, Ind., on Dec. 3, and was billed to appear at the Munice Theatre the following night. At the cities are but forty miles apart he decided to make the trip in an automobile, and arranged accordingly.

During the night an eight-inch snow fell, but in spite of this a big white steamer pulled up to the door of the Spencer House the next morning. Mr. Goodwin, accompanied by Mrs. Goodwin, climbed into the automobile and were off.

All went well until a stretch in the road about four miles from Marion and a mile from the little town of Jonesboro was reached. Here fresh gravel had been put on the pike. In an effort to avoid this gravel the chauffeur ditched the machine, broke the steam pipe, and the automobile trip was all off.

There was nothing left for Mr. and Mrs. Goodwin but to "hit the pike," and trudging through eight inches of snow they made for the little village of Jonesboro, where they arrived just in time to catch the train Mr. Goodwin's company had taken at Marion, and, much to the surprise and amusement of the company and the disgust and chagrin of Mr. and Mrs. Goodwin, they climbed aboard and were whirled away to Munice. It is said that Mr. Goodwin has vowed to pass up automobile trips on snow covered pikes in the future.

## TO ESTABLISH OFFICES HERE.

The Wells Circuit of Southern Theatres—A Rumored Combination Denied.

The offices of the Wells circuit of popular priced Southern theatres, including houses in Richmond, Norfolk, Memphis, Chattanooga, Birmingham and Atlanta, are to be moved to New York immediately from Richmond. The change is the culmination of a visit to New York by Mr. Wells a fortnight or so ago.

George H. Nicolai, of Stair and Havlin, in the course of a conversation with a representative of *The Mirror*, denied the rumor that any deal had been put through, or that one had at any time been contemplated, that would put Stair and Havlin in absolute control of the Wells circuit. Stair and Havlin hold now, as for some time past, a minority interest in the Wells circuit, working in absolute harmony with the other men interested.

Incidentally it may be said that Stair and Havlin have been approached with a view to putting moving picture exhibitions in those of their theatres in which melodrama had not proved very profitable this season. Nothing definite in this direction, however, has yet been decided upon.

## AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies filed articles of incorporation with the Secretary of State at Albany the past week: Queens Amusement Company, New York; capital, \$10,000; directors, G. Q. Dean and Fred Knowlton, New York city; Jacob Irish, Long Island City. Amphitheatre Company, Brooklyn; capital, \$16,000; directors, William A. Fries, William H. Bennett, and David Wolf, Brooklyn. Keith-Zork (Inc.), New York; capital, \$10,000; directors, David H. Keith, Louis J. Zork, Estelle Friedlander, and Isabel V. Kelly, New York.

## BLANCHE WALSH.

The picture on the first page of this week's *Mirror* is of Blanche Walsh, this season starring in *Jules Eckert Goodman's* play, *The Test*. Miss Walsh, since her season began, has received the highest praise in every city she has visited and is making the most successful tour of her career. Her performance of the role of Emma Eltinge in *The Test* is said to be the finest work she has ever done. Last week in Washington the papers were unanimous in praise of her acting, repeating what papers of other cities have said.

## OLGA NETHERSOLE ARRIVES.

Olga Nethersole arrived in New York on the Louisiana last Friday to begin preparation for her annual American tour, which will begin at the Columbia Theatre, Washington, on Jan. 11. She will open in a new and as yet unnamed play by William J. Hurlbut, author of *The Fighting Hope*. Miss Nethersole will abandon her old repertoire entirely. During the absence of her brother, Louis Nethersole, in Australia, Will A. Page will be her business representative.

## BESSIE MCCOY MUST REST.

Bessie McCoy fainted during the matinee performance of *Three Twins* last Wednesday, and was unable to resume her role in the second act. On the advice of her physician she will rest for a few weeks. Since the play opened six months ago, she has lost fourteen pounds. Blanche Wilson, her understudy, will play the role during Miss McCoy's absence.

## MRS. CARTER OUT OF BANKRUPTCY.

Mrs. Caroline Leslie Carter Payne obtained a discharge from bankruptcy on Dec. 7 in the United States District Court. Her schedules showed liabilities of \$194,418 and nominal assets \$57,678. She filed a petition once before, on Nov. 7 1898, and received her discharge some months later.

## TICEY TO BE PLAYED HERE.

A single performance of William Gillette's play, *Ticey*, will be given at the Liberty Theatre on the afternoon of Dec. 18, for the benefit of Temple Beth-El Sisterhood. Mary Ryan will appear in her original role, and the remainder of the cast will be nearly the same as when the play was produced in Chicago last October.

## THE COUNSEL FOR THE DEFENSE.

Henry Irving Dodge's new play, *The Counsel for the Defense*, is now in rehearsal and is to be produced for the first time at Hamilton, O., on Dec. 20, by Cohan and Harris. Fred Perry and Thomas Findlay are in the cast. The piece will probably reach the Gaiety Theatre early in the new year.

## REVIEWS OF NEW PLAYS.

## A VERY DULL WEEK GIVES THE REVIEWERS A CHANCE TO REST.

A New Comedy at the German Theatre—Based on a Foreigner's Idea of Americans—The Queen of the Moulin Rouge—The Gay Musician at the West End—Other Changes.

## Circle—The Queen of the Moulin Rouge.

Musical play in two acts and eight scenes; book by Paul M. Potter, lyrics by Vincent Bryan, music by John T. Hall. Produced Dec. 7. (Thomas W. Ryely, manager.)

Princess Marvits Rabovits . . . Flora Parker

Santa . . . Carter De Haven

Daly Gimbels . . . Richard F. Carroll

Italian Singer . . . Edward M. Favor

Ma'm Montez . . . Fred Rivenhall

Monsieur Belzunce . . . Berta Mills

Narcisse . . . Veola Adams

Dohofsky . . . Louise Alexander

Savoyette . . . Juliette Dika

Major-General Bonnivard . . . George Anderson

Olga Za Linar . . . Edward Wilson

Dorothy Wildreck . . . Fletcher Norton

Alfredo . . . A. Allan Campbell

Telephone Operator . . . Frank Sherlock

Madame de Anger . . . T. De Vassay

Tod McAlpin . . . George Wharnock

Phelim O'Gilles . . . Jeanette Horne

Van Gooling . . . Elizabeth Whitney

Inspector of Police . . . Hattie Porath

Count Kristof . . . May McAloney

Baron St. Etienne . . . Eddie Campbell

Philippe . . . Fletcher Norton

Marietta . . . Alice

Lee . . . George Anderson

Edmund . . . Fletcher Norton

Mathilde . . . Dora Canova

Margot . . . Eleanor Thorne

Parisette . . . Odette Auber

A Flower Girl . . . Patricia Collings

Blanchard . . . Reginald De Veille

Conrad . . . Frank X. Bushman

Wu Tien . . . Harry Humphreys

Agent of Police . . . F. H. Riblet

Richard F. Carroll

Sacha, the young King of Organia, is betrothed to Princess Marvits, whose love-making does not suit the ardor of her fiancee. He leaves her to "make a night of it" in Paris, and she, to win him back, pretends to be the "Queen of the Moulin Rouge," whom she resembles. The plot ends at this point.

The rest of the "musical comedy drama," as it is designated on the programme, is a conglomeration of noise, vulgarity and commonplace idiocy without a redeeming feature. Even the most advertised "naughtiness" of some of the features fails to interest those who seek for such things. There are no lines containing humor, wit or any other element of fun, and no music worth considering. The "kicking polka" danced by Miss Auber and M. De Veille is well performed, but more disgusting than entertaining. The Apache Dance by Joseph C. Smith and Louise Alexander is given with much spirit, but it also is not worth the giving.

As to the company, Flora Parker and Carter De Haven dance through their roles with energy, but with an apparent realization of the futility of the thing. Richard F. Carroll appears successfully in a series of characters none of which is of consequence. Edward M. Favor plays a bumbling art teacher, and Fred Rivenhall is seen as a low comedy soldier. A touch of good acting and agreeable personality is afforded by Patricia Collings, whose name appears far down in the cast as a flower girl. She seems very much out of place. Berta Mills and Veola Adams are pleasing as two friends of the Princess. Juliette Dika plays the proprietress of a gambling establishment. Fletcher Norton is cast as a rich American, and Frank Sherlock has the role of an amorous Count. The other characters are entangled in the chorus to such an extent as to be inseparable. The scenery and costumes indicate a considerable expenditure of money.

## New German—Skyscrapers.

Comedy in three acts, by Carl Reuter and Ludwig Heller. Produced Dec. 8.

Francis Cormack . . . Heinrich Marlow

Mabel . . . Sophie Neumann

Ethel Santier . . . Eva von Tassan

Florence, Countess Tassanbach . . . Mara Korff

Grace . . . Lena Dürfer

Violet . . . Martha Spier

Count Tassanbach . . . Ernst Warnecke

Baron Hedermark . . . Clemens Bauer

Comte Gagliardi . . . Hans Hellmann

Zantier . . . Harry Liedtke

Herrnold . . . Eugen Burg

Mrs. Wiedfeld . . . Kurt Gräben

The Raja von Rambur . . . Heinrich Reichenbach

Eduard Stell . . . Ferdinand Stell

Oppenheimer . . . Heinrich Lewandow

Kallusberger . . . Jacques Horwitz

Manager of Astor Hotel . . . Carl Sauerwein

The Cashier . . . Otto Meyer

A detective . . . Robert Schellin

A servant . . . David Strindberg

Hallboy . . . Conrad Deussen

Francis Cormack is a New York millionaire, with a wife, Mabel, and four daughters, Ethel Santier, who is her father's business associate, Grace, and the family is staying at the Astor, Count Tassanbach, an impulsive young Austrian, whom the Count has known abroad. At that time, the Baron was an officer in the army, but at the Astor he is working as a waiter. Violet, the youngest of the stock, a self-willed girl, is attracted to him at once. Herold, a director in Cormack's bank, is a suitor for Ethel's hand. She tells him that only a daring deed can win her affections. Ethel's real status is soon discovered and he is cut by all of the Cormack family, except the Count and Violet. He gets a large check from his father and engages Ethel to accompany her to Europe as his maid. Meanwhile Herold is doing

## AN ILLLOGICAL RESULT.

## THE ACTION OF THE NATIONAL ASSOCIATION OF THEATRICAL PRODUCING MANAGERS

Dismiss the Essential Charges Preferred Against Harrison Grey Fiske by Henry W. Savage, President of the Association, and Then Act on the Latter's Suggestion That the "Pan-  
sity" Should Be Expulsion—A Clear Statement of the Whole Case.

Members of the Board of Directors of the National Association of Theatrical Producing Managers held a meeting on Tuesday, Dec. 8, with President Henry W. Savage awaiting results in an adjoining room, and after dismissing four of the five charges brought against Harrison Grey Fiske by Mr. Savage, by a vote of 5 to 4 expelled Mr. Fiske from membership in the association on the ground that Mr. Fiske had not told Mr. Savage beforehand that he intended to produce *The Devil*. Mr. Fiske has been busy ever since receiving congratulations. The verdict of the board in effect confirms Mr. Fiske's priority of rights to Molnar's play in this country and disposes of Mr. Savage's pretensions to the contrary.

The circumstances of this controversy are unusual and interesting. Mr. Fiske secured *The Devil* from the American adapter, Meiss, Kosta and Larmen, who placed the play with him under an agreement with Louis Valentin of Budapest, the authorized agent of the author, Frank Molnar. Mr. Fiske was proceeding to arrange for George Arliss's appearance in the play when he learned that Mr. Savage purposed also to produce a translation of a German version of it, claiming authority from Bard and Brother of Vienna. The Valentin agreement was dated Jan. 26 last. The Bard agreement was dated March 12 following. *The Devil* was not protected by copyright, there being no copyright relations between Hungary and the United States, and Mr. Fiske realized that he would not be able to protect his property by recourse to the law. He determined, therefore, to prepare the play for production secretly, and after rehearsing it out of town he produced it on Aug. 18 at the Belasco Theatre, New York, where it is still running. Mr. Savage, who had previously produced his adaptation from the German version in Hartford, had gathered together his cast and brought it out at the Garden Theatre on the same night. Mr. Arliss and the Belasco Theatre production made a pronounced success, receiving the unstinted praise of the critics and the hearty approval of the public. The Garden Theatre enterprise did not fare so well in either respect, and after lingering for some time finally disappeared from this neighborhood.

Having been outwitted in his attempt to anticipate Mr. Fiske's authorized production, Mr. Savage proceeded to raise an outcry. He spent large sums on advertising in the endeavor to force his *Devil* into popularity, and incidentally—having lost his head and his temper—he employed the business columns of the newspapers and the billboards to conduct an advertising campaign in which defamation was conspicuous. With remarkable effrontery and in specious fashion he sought to convey the impression that he was the righteous man whose property had been stolen.

Three weeks after the production Mr. Savage filed the following communication with the secretary of the National Association of Theatrical Producing Managers:

New York, Sept. 10, 1908.  
Hollis E. Conley, Esq., Secretary, National Association of Theatrical Producing Managers, New York City.

Dear Sir: I herewith prefer charges against Mr. Harrison Grey Fiske for actions unbecoming a manager and against the interests and purposes of this Association, in that he has:

(1) Secured and is holding upon the American public an unauthorized version of *The Devil* (Der Teufel), a play which belongs to me, the author.

(2) Promised the price and sole rights.

(3) In connection with this unauthorized production as above, made false statements and deceived me when I approached him as one member of this Association to another.

(4) Made statements unwaranted by the facts in order to prejudice the public and injure my business, reputation and the value of my authorized production.

(5) By his acts, not only outwitted another member of the Association, considerables financial loss and damaged upon him considerable and unnecessary expense, but had encouraged piracy and the unauthorized production of plays in America.

I have in my possession documents and affidavits in proof of all these charges which I am prepared to submit to any meeting of the Board of Directors, of which you will notify me twenty-four hours in advance.

Yours very truly,  
HENRY W. SAVAGE.

On Sept. 12 Mr. Fiske filed with the secretary his answer, which declared that charges 1, 2, 4 and 5 were false, and in reply to charge 3 that "Mr. Savage has never personally approached me in connection with this matter, nor has he ever approached me as one member of this association to another" on that or any other subject. If he considers that he was deceived, I am prepared to justify all actions of mine that might have led him to that belief."

On Sept. 16 Mr. Savage filed a detailed statement of the alleged facts upon which he based his charges. He claimed that on March 12, 1908, he purchased in Vienna "the exclusive producing rights for the United States, Canada and England of a play by Franz Molnar, known as *Der Teufel*, from Franz Bard and Bruder"; that on Aug. 17 he received his first intimation that Mr. Fiske proposed producing a version of the play, and that he was obliged to hastily assemble his company, at great trouble and expense, in order to present the piece on Aug. 18; that he had been obliged "to expend up to date at least \$10,000 in advertising beyond the usual amounts"; that "neither Mr. Fiske nor any one connected with the version of *The Devil* produced by him can show respect for the author's legal or moral rights, nor authority for the book used and translation made of the play produced"; that "he has disregarded and continues to ignore the rights of not only the author and his representative but of a fellow member of the association," and that "the translation produced by him is from *Der Teufel*, the German translation, the copyright for which, as well as exclusive English, Canadian and American rights from the author, I hold."

To this statement Mr. Fiske filed an answer on Sept. 26, denying the truth of Mr. Savage's statement *in toto*, and pointing out that Mr. Savage had obtained no authorization for the use of this play until six weeks after the agreement for these rights had been made by the author's Hungarian agent, under whose license Mr. Fiske presented the play; that "Mr. Savage has trespassed upon my rights, has sought by devious and specious methods, with the aid of Bard and Brother, the author, and others to build up a pretense of rights, and that in reality he has committed the very offences with which he charges me"; and that "Mr. Savage has injured my property, not only by solving it and pretending to have secured the original rights to it, but by presenting it on the stage in an artless manner."

Mr. Fiske's answer further said: "I shall present in chronological order the origin of my rights in *The Devil* (As Ordog), the complete history of my connection with that play to date, and submit evidence substantiating the facts of which evidence I have already sent you a detailed list. I will show that *As Ordog* is not a copyrighted play; that I procured the sole rights of representing it in this country through the author's official agent, Louis Valentin, with the author's sanction; that the preparations to give this play on the American stage were begun in October, 1907; that this play was duly copyrighted and acquired by me from the adapters; that I investigated the evidence of the adapters' rights thoroughly before entering into a contract with them; that I am at present the assignee of the sole agent of Bard and Brother

for this country, and the sole agent from whom permission to perform the German translation, *Der Teufel*, in this country can be obtained; that I have not granted such permission to Mr. Savage; that Mr. Savage in April last disputed the validity of the agreement he had entered into with Bard and Brother in March, that Mr. Savage conceded his place to perform *Der Teufel* in this country until such time as he believed he would be free from competition; that Mr. Savage made efforts in June and July to secure the Kosta version of the play; that, in proof, I will furnish a complete, unbroken chain of evidence to show the correctness and propriety of all my negotiations, transactions and actions in connection with *The Devil*. To my denial of Mr. Savage's charge that I have been guilty of 'actions unbecoming a manager and against the interests and purposes of this association,' I add and will submit proof that Mr. Savage has been guilty of such actions, and that he has pursued toward me a course of vilification and persistent charges of dishonesty; that he has not only appropriated my rights in *The Devil*, but he has resorted to defamation in order to cover up his own misdeeds and cast public reflection upon me and my position, and that he has endeavored to prevent the exploitation of my property."

It was not long ago that Lee Shulert withdrew from this association. He preferred charges against a fellow-member and waited patiently for several months to have them heard. Failing to obtain a hearing he tendered his resignation to the directors. The hearing on the charges by the directors of the association was set down for Tuesday, Sept. 27, at the headquarters in the Times Building. On this day there were present Mr. Savage, Charles H. Yale, Henry B. Harris, William A. Brady, Daniel Fischman, William F. Cosmo, Harry Doel Parker, Julie Murry, Gus Hill, Harry Martell, Benjamin F. Roeder, and J. A. Himmelstein. The meeting was devoted to the presentation of Mr. Savage's evidence, and lasted five hours. Mr. Savage's evidence, aside from his contract with Bard and Brother and a deposition of Mr. Molnar, consisted chiefly of newspaper clippings and ex parte personal statements. When Mr. Savage's evidence was all in the meeting was adjourned until the following day, when there were present Messrs. Savage, Fischman, Connor, Parker, Murry, Hill, Martell, Roeder and Himmelstein. Mr. Brady attended during a part of the sitting. The hearing lasted from early in the afternoon until ten in the evening, without intermission, the time being devoted to the presentation of Mr. Fiske's evidence, in the form of contracts, affidavits, correspondence, newspaper cuttings and the oral testimony of Mr. Kosta.

At the conclusion of the inquiry it was plainly evident that Mr. Savage had failed to establish his claims to prior rights in *The Devil*, and that his charges, so far as they related to Mr. Fiske's authorization for the use of the play, had collapsed. Mr. Savage therupon made the proposal that the disciplinary proceeding should be changed into an arbitration. This Mr. Fiske declined, on the ground that there was nothing to arbitrate. Next Mr. Savage proposed an agreement that the findings of the board should be kept secret and that nothing should be spoken or written regarding them by the parties concerned. This suggestion was also declined by Mr. Fiske on the ground that the charges had been given to the press by some one, and that it was requisite that the verdict should be given equal publicity. It was next proposed that the decision should be postponed for a month, until Mr. Savage returned from a trip to Europe, and it was decided that both sides should have until Oct. 27 to submit briefs.

Mr. Savage returned from Europe, the briefs were submitted, and there the matter rested. Mr. Fiske addressed a letter to the secretary requesting that the board should conclude the matter without delay; nevertheless it was not until Dec. 8—the directors having held two meetings meantime—that a special meeting was called to dispose of the charges. In the interval press agents of Mr. Savage's companies had been announcing prematurely in out-of-town newspapers that the Producing Managers' Association was supporting him in his fight to uphold his claims of exclusive rights to *The Devil*.

At the meeting on Dec. 8, Vice-President Yale occupied the chair, and Mr. Savage sat in an armchair. There were present Messrs. Fischman, Roeder, Murry, Himmelstein, Martell, Scribner, Harris, Brady, and Joseph Brooks. The charges were taken up and voted on seriatim. The directors voted to dismiss charges 1, 2, 4 and 5, thus establishing the falsity of Mr. Savage's pretensions with respect to prior and sole rights in *The Devil*, as set forth in his charges and elsewhere, and likewise confirming the justice and validity of Mr. Fiske's position with respect to the Molnar play. The dismissal of the charges in question was strictly in accordance with the evidence presented to the board.

When charge 3 was reached, which read:

"That in connection with this production Mr. Fiske has made false statements and deceived me (Savage) when I approached him as one member of this association to another," the directors found Mr. Fiske guilty. The charge referred to a call of an employee of Mr. Savage on Mr. Fiske for the avowed purpose of gleanings information respecting his plans as to a production of *The Devil*. This employee admitted on cross-examination during the board's hearing that he was not sent to Mr. Fiske by Mr. Savage as a representative of "one member of this association to another"; that he did not so represent himself, and that he was sent solely in quest of information that might be useful and valuable to his principal.

When Mr. Savage entered the meeting room and learned the board's findings, he declared that a penalty ought to be prescribed and suggested a power to an inquiry as to his views, "Expulsion." Then he retired and the board discussed the penalty question, developing a decided difference of views. Finally a vote was taken on the question.

The following voted for Mr. Fiske's expulsion: Messrs. Martell, Scribner, Brooks, Harris and Brady.

These directors voted against Mr. Fiske's expulsion: Messrs. Fischman, Murry, Roeder and Himmelstein.

An analysis of the foregoing vote reveals a curious and absurd situation. Joseph Brooks had been elected to the board a few days previously and had not heard a word of the evidence. Henry B. Harris heard the Savage evidence at the first day's hearing and that was all. Messrs. Brady, Scribner and Martell heard fragments of it only. The four who voted against the resolution heard all the evidence.

The expulsion of Mr. Fiske on personal grounds saves Mr. Savage from the charges Mr. Fiske would naturally bring against him as a result of the verdict. It developed during the hearing that Mr. Savage had not only set up claims to priority of rights that were disproved, but it was revealed that he had engaged to play a leading part in one of his Devil companies an actress under contract to Mr. Fiske—a violation of one of the cardinal principles and severest rules of the association. In the light of these facts it is evident that Mr. Savage was saved from greater humiliation by a close margin.

After Mr. Fiske received the official verdict he gave out the following statement:

I regard the finding of the Board of the National Theatrical Producers' Association as a vindication of my position, for after many months' effort in camera Mr. Savage's organization was unable to declare me guilty of a single essential charge.

The meeting of the Board of Directors was attended, among others, by several members who had heard fragments of the evidence presented at the two hearings in September, at which both sides were presented, and one of whom had not heard any evidence whatever. The majority was composed of this element—members ready to do the bidding of the Trust and closely associated with Mr. Savage, the president, founder and manipulator of the Association of Producing Managers.

They were unable on the evidence to sustain Mr. Savage's charges with respect to *The Devil*, which were the essential features of the matter, but were obliged to resort to the ridiculous charge of which they had found no validity—viz., that I did not do my business plan to a representative from Mr. Savage's office who called on me for the purpose of obtaining information that would have aided Mr.

Savage to anticipate my production of *The Devil* and thereby assist him in depriving my prior rights to that play. That I did not give such information to Mr. Savage's agent I admitted frankly, and I should treat similarly any other invaders and would-be invaders of my property rights. The decision of the Directors of the Managers' Association with respect to the four charges dismissed the majority of the matter, and gives the substance of Mr. Savage's claims respecting priority in the American rights to *The Devil*.

It was shown at the hearings that my license to produce the play dated from Jan. 30 last, while Mr. Savage's contract for the German version of the play was made in March last. Had there been a certain proof of Mr. Savage's essential charge the majority of the Directors would have found him on every charge. As it was, the majority found me to be innocent, and that was the result of a vote of 5 to 4. Four only, and that from one board, no evidence, the other whatever and at least three of the others heard either none or but a small part of the evidence submitted by me.

That this prejudiced and incompetent jury should have reached the absurd verdict that they did with respect to this particular accusation and should have voted the equally absurd penalty that they did is a greater tribute to their seal in behalf of President Savage and their Syndicate affiliation than it is to their good name. Directors of the Producing Managers' Association have now resolved me of the embarrassment of silence respecting this matter by their action. The question of copyright has nothing whatever to do with the question at issue, and is purposefully interpolated in the published report of these findings to draw attention from the fact that Mr. Savage's charges of misappropriating *The Devil* were found to be baseless, and that it is who hold the prior sanction or moral rights for the presentation of the play.

Within an hour after the meeting of the board on December 8 David Belasco tendered his resignation as a member of the association, and Mr. Roeder and Charles Emerson Cook also sent in their resignations. Mr. Belasco explained the reasons for his withdrawal in the following statement to the press:

I consider the expulsion of Mr. Fiske from the Producing Managers' Association eminently unfair and simply a cut-and-dried syndicate proposition. The Association was originally created for the benefit of its own members and those who created it. The decision rendered was not on the merits of the case, but on a purely personal basis. The proposition involved was, whether or not Mr. Fiske had the right to produce *The Devil*. The Directors found that he did have that right, and sustained him in all particulars, but found him guilty of conduct unbecoming a member.

I have fought many a hard fight shoulder to shoulder with Mr. Fiske, and found him one of the most honest gentlemen I have ever known. His honesty and integrity are above question. I feel that Mr. Fiske's fight is my own, and if he is guilty, then I am, too, for allowing him my theatre for his productions. As I do not wish to have anything to do with an Association whose principles are so unjust and narrow, I have resigned from it. I am with Mr. Fiske in his stand for independence.

## GOSSIP.

Frank J. McIntyre, who is playing Bob Blake in *The Traveling Salesman*, has been elected a member of the Travelers' Protective Association of America.

Julia Taylor (Mrs. Wallace Worley), lately leading woman with the Eastern *The Man of the House* company, has retired from the company and has gone to her home in Fort Wayne, Ind., with her infant son, to remain all winter.

Tom Waters is still being warmly praised for his work as Nott, the tailor, in *Coming Thro' the Rye*.

Antonio D'Annunzio, a brother of Gabriel D'Annunzio, is writing the music for a new musical comedy, *Pietro of Italy*, which will be produced at Short Hill, N. J., on Jan. 9. Charles H. Dorr and Frank L. Freeman are authors of the book and lyrics. They are also at work on a two-act comic opera called *Cupidin*.

An International Marriage, under the direction of Currie and Gray and with Digby Bell featured, is scheduled to follow Annie Russell in *The Stronger Sex* at Weber's some time before next Spring.

Children actors from the Educational Theatre will present *The Little Princess* at the New German Theatre on the afternoon of Dec. 28.

The Night Riders, a new play founded on the recent tobacco wars in Kentucky and elsewhere in the South, has just been completed by James Horan. It is a comedy-drama in four acts, and Mr. Horan is now negotiating with a prominent manager for an early production.

Master Gabriel will hold a reception on the stage of the New Amsterdam Theatre after the performance to-morrow afternoon.

The Vampire, the American version of which by Edgar Allan Woolf and George Sylvester Viereck, is being rehearsed by the Shuberts, will be produced in Vienna, Budapest and in Italy on the same date as the first performance here. Ermete Novelli will play the Italian version.

The recent benefit for Rose Etting at the Helig Theatre, Portland, Ore., netted \$671.

The Australian company of Mrs. Wiggs of the Cabbage Patch will call for America early next month.

De Wolf Hopper, Marguerite Clark and the children from *The Pied Piper* entertained the patients at St. Mary's Hospital for Children last Wednesday afternoon. Songs from the play were sung by Mr. Hopper and Miss Clark told stories.

The Harvard Corporation has granted permission to Maude Adams to use the Harvard Stadium on June 21 and 22 for two presentations of Schiller's *Die Jungfrau von Orléans*.

Bernice Wiley Golden, daughter of Richard Golden, opened with Mary Manning in *A House of Cards* at Buffalo on Nov. 28.

Die Lustige Wittwe is being presented at the Orpheum on Third Avenue, to fill in time before the production of *Franz Lehár's later operetta, Die Rastabinder* (*The Monstrous Puddler*).

Indradeo de Lara's new opera, *Sanga*, was produced at the Opera Comique, Paris, on Dec. 9. It was the first work of an English composer to be produced in a Paris State theatre.

Katherine Roher will inaugurate a season in stock at Auburn, N. Y., on Dec. 21, under the management of Ed Fiske.

Robert Wagner and Beatrice Irving, both members of the Fifty Miles from Boston company, were married on the stage of the Lyric Theatre at Buffalo, N. Y., on Nov. 24, by the Rev. James M. Dohon.

The tour of Molly Bawn, under the direction of Burton Nixon, was closed temporarily on Nov. 28. Several members of the company have joined other attractions of the same management.

The title of Fanny Ward's Jerome K. Jerome play has again been changed, from *A Servant Problem* to *The New Lady Bantock*.

The Old Sexton, a new play by Frank M. Readick, manager of the Readick Stock company, was produced at the Crawford Theatre, El Paso, Texas, recently, with Mr. Readick in the principal role.

Ina Burke, a member of Annie Russell's company in *The Stronger Sex*, has offered a reward for the return of a leather case said to contain medals awarded her for meritorious work as a nurse during the Boer War. Miss Burke was present at the battle of Magdeburg and the surrender of Ladysmith.

The "Arliss Waltzes," a composition dedicated to George Arliss, was played between the acts of Burton Nixon at the Hackett Theatre last week for the first times. The composer is J. Downing Clark, of the Belasco staff.

T. H. Winnett has secured the exclusive agency for all of Howard P. Taylor's plays.

Willard Holcomb has gone back to his old position of dramatic critic of the Washington Post, after ten years' absence.

The World and His Wife has been prepared in book form by Mitchell Kennerley and will be published this week.

Thomas A. McKee, for many years with the Nixon and Zimmerman forces, has joined the executive staff of James K. Hackett on tour, joining the company at Roanoke, Va., yesterday.

## IN CHICAGO THEATRES.

PLAYHOUSES DOING GOOD BUSINESS WITH POPULAR ATTRACTIONS.

A New Theatre to Open—Andrew Mack—Productions by Mack Companies—The Little Sister of the Rich Produced—Other Attractions—Colburn's Comedy.

(Special to The Mirror.)

CHICAGO, Dec. 18.—One more new theatre will be added to Chicago's long list on Dec. 31, when the handsome structure in Englewood, near the site of the Avenue, which was burned, will be opened. Edwin Clifford, who has been associated with Ed Rowland for many seasons, will be the manager, and he has named it the National. He has a number of attractions to select from for the first bill, and at the time of writing this item *Three Twins*, the musical comedy, is said to have been chosen. The prices will be the same as those at the Great Northern, known as "the dollar schedule." The new theatre is unusually attractive inside and out. Englewood, rapidly growing in independence and population, with its own banks and business centers, will have its own combination theatre and its own stock house, the Marlowe, when the new year arrives.

Marie Doro at Powers' in *The Richest Girl* did not seem to impress the critics as ready for stellar honors. Her play was regarded as a vehicle of moderate merit.

For some reason Andrew Mack did not attract large audiences at the Auditorium, and what would seem a large attendance at a theatre of ordinary size looked like a little group in that big place. Mr. Mack acted the stronger portions of his part with sufficient power and skill. The play, *Sergeant Devil McCare* (formerly *The Royal Mounted*) was exceptionally good. The Shuberts' big production, *The Mimic World*, which succeeds Mack, seems better suited to the theatre.

Grace George is again the holiday attraction at the Grand Opera House. The engagement will open next Monday night, for two weeks, and the bill for the fortnight will be *Divorces*.

Manager William Roach, of the Grand Opera House, has returned from New York with the news that Gotham theatres are not being besieged by mobs.

William Warmington, of Messrs. Fowler and Warmington, a firm better known in their time than Stair and Haylin now, through the wide popularity of that classic, *Skipped by the Light of the Moon*, was in the city last week representing *Me, Him and I*. W. W. Fowler died some time ago.

Manager Thomas Noonan, of the Garden, has engaged Frank Moulan as his leading comedian, and Mr. Moulan will therefore quit vaudeville in the near future. Toby Lyons is to remain in the company. It is said that Maud Lillian Berry may join Mr. Noonan's musical stock, but the question has not been decided.

George Sidney maintained the popularity of *Boxy Jaxy* at the Great Northern, and Carrie Webber was a hit as the organ grinder, and extremely handsome and dashing in the tinsel number.

The Gates of Eden, which is in its third week as a stock play at the Marlowe, has been proved to be a useful, unusually interesting bill for such theatres. There were numerous curtain calls at the People's last week, particularly after the third act.

The Westerner, which Nat Goodwin used for a time, was given a good stock production at the College last week, and the comedy in particular was appreciated.

Peter G. Platt, author of the Rowland-Clifford production of *Jane Eyre*, writes that the dramatization of *Set in Diamonds* at the People's was written by him. Credit was erroneously given to Frank Beals, the stage director at the People's.

Manager William Roche, of the Bijou, had a timely thought last week which resulted in the booking of Joseph Santley in *Billy the Kid* at that theatre this week. Mr. Santley and company were to have rested here this week, and Mr. Roche suddenly found himself in need of an attraction. He consulted with Santley and his managers. An order was wired East for the *Billy the Kid* production, and rehearsals started. Mr. Santley will resume his tour in this season's play next week.

George Allison and Adelaide Keim in Mexican costumes doing a national dance were one of the delights of the season at the Bush and one of the hits of the Man from Mexico. The last act showed the talent of both for high comedy. Mark Kent was capital as the fixer.

*Love, Law and Money*, a drama by Richard Walton Rutland, is the bill at the Bush for next week. A Message from Mars will follow.

Mildred Holland's *Camille* at the Columbus last week had evidence of careful study and the skill to show emotion with the requisite illusion of sincerity. She received good support from her company. The production was exceptionally complete, but it did not have the appeal through the box-office that it deserved.

There will be a "late show" at the Garden Theatre Christmas and New Year's evenings, with a supplemental musical performance during the wee sma'.

A Little Sister of the Rich, the first forty-five minute musical farce at the Olympic Music Hall, was not born under a lucky star. The comedian, Harry Walters, was too sick to go on the first performances, and the author, Irving Lee, was virtually pushed on. He had something akin to footlight tremors, but got through somehow. The story proved to be that the wife of a department store owner, unable to restrain her kleptomania, steals the entire stock of her husband's establishment. He sets detectives to watch for the thief, but they work with her instead. Her confession ends the tale. The setting is a store interior. There are choruses of clerks, a fresh elevator boy, a smooth floor manager, and a pretty detective. There was no merit in the lines or situations. One of the songs, "Take Me Home," had pretty music and was encored. It was gracefully and sweetly sung by Adele Oswald. The other hit was the dancing of George McKay and John Cantwell. Catherine Rowe Palmer had almost no chance except to do her dancing and acrobatic specialties, which went well as usual. The music was by Hans S. Linne. There was apparently no connection whatever between the story and the title.

Israel Zangwill's one-act drama, *The Never-Never Land* (Australia), was played at the Majestic last week. It proved novel and strong and held interest well. Harry Hilliard, A. S. Lipman, and Mand Granity were in the cast.

The bills this week: Grand Opera House: Bertha Kalich: Studebaker; Elsie Janis: Garrick, David; Warfield; McVicker's; Denman Thompson; Illinois; The Folies of 1908; Colonial; The American Idea; Garden; The Winning Miss; Chicago Opera House; The Melting Pot; with Walker Whiteside; Auditorium: Andrew Mack; Powers'; Marie Doro; Great Northern; Beulah Poynter; Columbus; Mildred Holland; La Salle; A Girl at the Helm; Princess; A Stubborn Cinderella; Whitney; The Broken Idol; with Otis Harlan; Bush Temple; Jane Eyre; International; Alida; People's; Uncle Tom's Cabin; College; Uncle Tom's Cabin; Marlowe; The Gates of Eden; Alhambra; The Gambler of the West; Academy; San Antonio; Bijou; Joseph Santley in *Billy the Kid*; Criterion; Smart Set.

The Press Club is the guest of Sally Fisher at the Princess to-night.

Jane Gale has joined the stock at the Bush Theatre, and Eleanor Parker has returned to the Castle Square, Boston.

Eleanor Kent has joined the musical stock at the La Salle.

Margaret Ellington may resume her role in *The Thief* during the Chicago engagement at Powers', beginning on Feb. 15.

Melville and Stetson, Post and Russell, Jeanie Fletcher, Fernandez, May Duo and others are on the Olympic Music Hall bill this week.

Frank Ferguson, the Chicago playwright-actor, is making an unusually successful tour in his strong little drama, *The Ace of Trumps*, with Lillian Woodward. He is trying out on route his new playlet, *The Upper Hand*, which seems a worthy successor.

Melville and Higgins were a hit as usual at the Majestic last week, also the Big City Quarter; Fred Lindsay, the Australian whip expert, and the Three Monks. Virginia Harrod and Adelaide are on the bill this week.

Sam Bernard in *Nearly a Hero* succeeds David Warfield at the Garrick next Sunday.

The 150th performance of *The Broken Idol* at the Whitney will take place Monday night. Manager Frank O. Peers has arranged a "University night," Friday, Dec. 18. Faculties of universities in and near Chicago will be entertained.

Burns Mantle, dramatic editor of the Tribune; O. L. Hall, of the Journal; Ted Leahy, advance agent of Elsie Janis, and George Ade were appointed a committee to award a prize of \$25 for the most unearthly college yell submitted for the Fair Co-ed. Mr. Ade has gone abroad, but the other gentlemen will complete the task.

Charlotte Lesley, formerly in *A Knight for a Day* company, will be the prima donna of one of the road companies of *A Stubborn Cinderella*, which Manager Mort Siner is preparing to send out.

Burton Holmes' lecture on Java is proving one of the triumphs of his long series of travolgas. He has given it before several audiences which filled all seats at Orchestra Hall.

Harry Lauder and company will be at Orchestra Hall for a special engagement of four nights and two matinees, beginning on Dec. 23.

Manager William Roach, of the Academy and Bijou, the Halsted Street twins, has succeeded to the title and emoluments of the oldest theatrical manager in the city in time of service. Abraham Jacobs, until recently of the Olympic, had nearly twenty-five years of service to his credit and Mr. Roach was next. As Mr. Roach is still young he will probably break all records.

Recognizing Chicago as a growing center of the theatrical world, the prominent show printing house of Ackermann, Guigley and Company, of Kansas City, has opened a branch office here in the Grand Opera House. Mr. Guigley will be in charge.

All of the road productions of *La Salle* successes are sending in reports of prosperity to Harry Askin, of the Askin-Singer company, and *A Stubborn Cinderella*, the road production of the Princess' first musical comedy, seems as popular as at the home house. Preparations are nearly completed for the road production of *The Girl at the Helm*.

Charles K. Harris, the song writer, who was here to see recent performances of *Algeria*, as publisher of Mr. Herbert's music, once wrote songs for the Chicago Opera House, when Dave Henderson was putting on his extravaganzas. Mr. Harris received \$25 for the five, and paid his own fare from Milwaukee.

A song by a Chicago writer of ballads and sketches, Marvin Lee, has been placed in two productions in London, England. The song is entitled "Let's Play House."

Billy Johnson has condensed his successful Peckin production of last season into a musical comediette, which he calls *Billy Johnson and His Dusky Valentines*. It is full of ragtime melody, humor and "go," and seems to have made a hit during its tryout in nearby cities.

Lorin Howard is writing a musical comediette for the Gardner Children which will have animal pantomime and other unusual features.

Jo Tinker, the shortstop of the Cubs, who played the coach in *Brown of Harvard* at the People's recently, and acted like a veteran, although it was his first appearance, will be starred in a play called *Struck Out*, which Manager Charles Marvin, of the People's-Marlowe-College, will send out in a few weeks. Mr. Tinker will return to ball-playing next season, as usual.

The *Forbes Case*, a drama by John W. Prince, Jr., is in the hands of Stage Director Colin Campbell, of the College. The date of production has not been fixed.

Oris COLSBURK.

## INTOXICATED AT THEATRE.

Evidence Found on Wrong Side of Footlights

An imaginative paragraph has been circulated purporting to relate the experience of a supernumerary in the first act of *Salvation Nell*. The story described how on a certain evening this supernumerary became intoxicated through beer served over the bar in the saloon scene of the play. No such incident occurred, but on the evening when the incident was said to have taken place there was a case of intoxication in the Hackett Theatre. It was not on the stage, but in one of the boxes, where several women of some prominence in New York society were seen to be obviously under the influence of drink, and whom the management found it necessary to remand.

## FUND BENEFIT NETS \$4,500.

Friday afternoon's performance at the Broadway Theatre for the benefit of the Actors' Fund realized \$4,500 for the organization. The programme was a lengthy and remarkable one and met with enthusiasm from the huge audience present. The theatrical profession was generously represented in the audience and there was a welcome freedom from the usual insistent sellers of flowers, candy and souvenir programmes. The latter were sold to those who wanted them, but church-bazaar tactics were happily absent.

Among those who appeared, through the courtesy of their various managers, were Blanche Bates, Charles Richman, Fritz Schell, William H. Crane, Fannie Ward, Cyril Maletzky, John W. Dean, Margaret Fuller, Loretta Wells, Julie Opp, Constance Collier, Arthur Byron, Billie Burke, William Gillette, De Wolf Hopper, John Drew, Thomas A. Wise, George Drew, Mendon, William Hodge, Frank McIntyre, George W. Pike, George Morton, Walter C. Kelly, and Mimi Agusia, and the Sicilian players. Victor Herbert accompanied for Miss Burke. Edgar J. MacGregor was stage-manager and John J. Donnelly business-manager.

The introductory address was made at 1.30 o'clock by William H. Crane, and it was nearly six before the programme drew to an end.

## THE HEIR TO THE HOORAH ENJOINED.

Judge Hazel in an opinion filed last Saturday in the United States Circuit Court granted the injunction asked for in the suit of Dorothy Dorr Dam, an administrator of Henry J. Dam, deceased, against the Kirk La Salle Company from producing or publicly performing the play entitled *The Heir to the Hoorah*. Judge Hazel agrees with the plaintiff's contention that the play billed as the work of Paul Armstrong is an unauthorized dramatization of Mr. Dam's story, "The Transmogrification of Dan," which was published in the *Smart Set* of September, 1901, and that it was fully protected by copyright by the E. W. Bass Publishing Company, publishers of that magazine. The magazine later assigned back to Mr. Dam the copyright covering his story.

## MAY IRWIN HAS PNEUMONIA.

May Irwin, who was obliged to cancel her engagement in St. Louis on Dec. 4 on account of illness, has developed pneumonia, and her physician has advised her being taken to Hot Springs, Ark. She will probably be compelled to rest for six weeks or two months before resuming her tour in the Mollie and Mrs. Peckham's Carouse.

## AT THE NEW GERMAN.

At the New German Theatre this week Hauptmann's *Hannele* will be presented Thursday evening, for the first time in German in New York. To-night and Wednesday *Sundermann's Das Glieck im Winkel* will be revived, and on Saturday afternoon extracts will be given from the work of Karl Hauptmann, a brother of the playwright, who is in this country.

## NEWS FROM AUSTRALIA.

Much Theatrical Activity—Margaret Anglin and Other Americans—Notes.

(Special Correspondence of The Mirror.)

STONY, N. S. W., Nov. 23.

The theatrical sensation of the past month has been caused by the unexpectedly sudden wedding of Carrie Moore, of *Hardy's* Theatre—and the subsequent removal of Hardy from Mr. and Mrs. Bigwood, recovered from the loss of communications showered on them when news of their marriage leaked out, when a lady in the person of Ivy Salvin comes post haste from Melbourne and, through her Sydney solicitor, issues a Supreme Court writ, claiming \$10,000 damages for alleged breach of promise on the part of the gentleman now known in Sydney as "Carrie Moore's husband." This action was subsequently settled to the satisfaction of both parties, and Ivy Salvin accepted her first theatrical engagement in *The Belle of Mayfair* at the Criterion Theatre, which engagement she is now relinquishing to enter the married state. Such is fate!

"Carrie Moore's Husband" is a young Englishman of means, not altogether unknown on the African and Australian turf, where his racing colors have met the Judge's eye on more than one occasion.

Carrie Moore is retiring from the cast of *The Merry Widow* and returning to England, where she is under engagement to appear as principal boy under the management of Bob Conradi in the forthcoming pantomime of *Cinderella* at London's Adelphi Theatre. Her place as the dashing Widow will be filled by Betty Giba, an actress well known on your side, where in 1904 she appeared with the Bodinians as Mata Marian in *De Kovens Robin Hood*, and subsequent American appearances include those in *The Queen of Laughter*, at Boston; *The Student King*, at Chicago, and *The Rose of the Alhambra*, in New York. She has recently been appearing at the Empire and Tivoli, London, in gesture songs.

J. C. Williamson has secured several new plays for Australia, among others, *Friendship's* musical play *The King of Cadouin*, *A Dollar Prince*, *J. M. Barrie's* new work, *What Every Woman Knows*, *Somerford*, *Macbeth's Jack Straw*, and *The Bread of the Treshams*.

I regret having to record the death, on Oct. 27, of that popular actor-manager, Herbert Flemming, so well known in Australia, England and Africa. The deceased was to have appeared on Saturday at the Princess, Melbourne, as Simon Strange in *Simple Simon*, a comedy new to Australia.

Mr. Flemming, who was forty at the time of his death, was a native of London, where he was educated at the University College School. His earliest theatrical appearance was in 1876, at Christchurch, New Zealand. Subsequent Australian engagements were with Mrs. Scott Siddons, Creswick, Bendigo, Williamson, Garner and Mungrove. A residence in England then followed and Mr. Flemming appeared there with Janet Achurch and Charles Carrington, with whom he toured the East and Australasia in 1891. There followed an engagement with Little Langtry at the London Hippodrome. In 1893 he visited South Africa with Miss Fortune, and remaining in that country, entered into management, ultimately directing no less than ten theatres in different parts of South Africa. In 1908 Mr. Flemming brought the late Mel B. Spurr to Australia and at the close of that successful tour entered into partnership with the late Robert Brongh. At the time of his death he was directing his own Comedy Company. His last stage appearance was as Farmer Wake in *Dr. Watson's Physician*. Mr. Flemming's widow was Merle Fischer, a well known soprano-primadonna appearing on the Australian operatic stage with Amy Sherwin, and at present a teacher of singing in London.

Harry Roberts, after a successful tour of Australia and New Zealand, is due to open at the Sydney Palace on Nov. 14, with *The Prince Chap*. Three members of the original New York cast will be introduced to Sydney, via: Justine Wayne, Mary Keogh and Frank Lamb.

A Australian drama from the pen of Jo Smith and entitled *A Miner's Trust*, is to be staged at the Palace by Melville and Gunn on Oct. 31. The same firm's comic opera company is to revive the tuneful *Hook of Holland* on Oct. 26.

Professor Duncan's troupe of ten trained colts is to present draws at Richard's Tivoli. The Three Macgregors are also a very acceptable turn.

Mrs. Wiggs of *The Cabbage Patch* is off for a New Zealand tour.

Margaret Anglin continues to grow in popularity and her Melbourne season has been most gratifying to all concerned. Camille and Zira have been staged since I last wrote, and *Twelfth Night* is providing the last bill of the season. Adelaide will now have an opportunity of endorsing the verdicts of Sydney and Melbourne, as the American actress opens there on Oct. 31.

Mrs. Alexander Gordon, who as Margaret Thomas proved such a success in Williamson's *Comic Opera* company, notably in *The Claqueur*, has presented her husband with a son and heir.

Margaret Anglin will on Nov. 21 commence a fare-well Sydney tour and on Dec. 10 will leave for New York to fulfill her engagements in that city. Following her American season a visit to London is contemplated by the star.

Titell Brune as Diana in *Diana of Dobson's* has added yet another to her long list of Australian successes. This comedy was presented here for the first time at the Theatre Royal on Saturday last, and was excellently well received. Mrs. Robert Brongh, Emma Temple, Thomas Kingston and Gregor MacMahon all lend their support to the star.

Poli Goettsch is now busy on the scenery for Mayell and Gunn's Chancery attraction, *Cinderella*, the principal of which will be Meredith Merle.

William Anderson has revived *the King's* Theatre, Melbourne, that old favorite, *Human Nature*. When last produced here, close on twenty years ago, George Titheradge, G. W. Anson and Philo Beck appeared under the direction of Williamson, Garner and Mungrove.

Mernell and Gunn's present attraction in Melbourne is *She Stoops to Conquer*, in which J. B. Atherton appears at Hardcastle.

One of Harry Rickard's recent engagements is that of J. W. Elsley, an English burlesque comedian, who will make his debut at the Tivoli next Saturday. Harry Rickard and family are now on their way back to Australia.

Frank Latona and his wife, who have been recently appearing in our halls, are due to arrive on the Rickard's Circuit early next month.

## FRANK G. COTTER DEAD.

Veteran Manager Falls in Rally from Collapse.

Frank G. Cotter, the veteran theatrical manager, who suffered a general breakdown several weeks ago, died at his home in this city, 501 West 168th Street, late on the afternoon of Dec. 11.

Mr. Cotter was a well-known and important figure in the theatrical affairs of twenty-five years ago, and his name is linked with many of those who made theatrical history of that period. At different times he managed the troupe of Muriel Robson and William H. Crane, Madame Modjeska, Margaret Mather, Madame Ross, J. B. Polk, and Louis Aldrich. He had been associated, either as actor or manager, with such artists as Mrs. John Drew, Laura Keane, Charles Matthews, the English comedian; Frank Mayo, Edwin Booth, Clara Morris, Mrs. Chanfrau, E. J. Davenport, Fanny Davenport, Edwin Adams, Madame Januschek, Rose Ryting, and was a member of the historic Boston Museum company with William Warren, James Ring, James Burrough, and Anna Clark. Mr. Cotter in later years was one of the board of trustees of the Actors' Fund.

According to the wish of Mr. Cotter the burial was at Philadelphia, Dec. 12, beside the remains of some of Mr. Cotter's relatives. The deceased is survived only by a widow.

## THE BUSY LIEBLEIN COMPANY.

William Courtleigh, after an out-of-town experience with The Queen of the Moulin Rouge, has been engaged by George Tyler as leading man with Eleanor Robson and will make his first appearance in the principal male role in Richard Harding Davis' *Aura, the Medium*, next Monday night at Greenfield, S. C. H. B. Warner, whom Mr. Courtleigh succeeds, is to return to New York late this week to resume his original role in The Battle, opening at the Savoy next Monday night.

At the Academy of Music, Norfolk, Va., next Friday night (Dec. 18), Miss Robson is to present for the first time on any stage The Dawn of a To-morrow, a dramatization by Frances Hodgson Burnett of her story of the same name. The play is to be produced only for three performances, in accordance with the terms of a contract which calls for the play's presentation before the first of January. The Lathers have cast the play as follows: Sir Oliver Holt, Fuller Mellish; Mr. Oliver Holt, Brandon Hurst; Sir Bowring Burford, Frank Jamison; Dr. Heath, Claude Brooke; Dr. Satterlee, Roy Fairchild; Lord Tommy, Ralph Morgan; Dandy, H. B. Warner; the Bat, George Le Guerre; the Thief, Mr. Fairchild; Barney, Mr. Brooke; Jim, Arthur Barry; Bedell, Ernest C. Joy; Powell, Mr. Barry; Policemen, Mr. Joy and Charles Dowd; Polly, Caroline Venyon; Panther, Lucille Watson; Bet, Minnie Radcliffe; Madge, Miss Watson; Mimi, Miss Radcliffe; Glad, Eleanor Robson.

Changes in the cast of The Battle bring about the appearance of Katherine Grey as Margaret Lawrence, and Elsie Ferguson as Jenny.

Eugene Walter has not yet delivered to the Lieblein the new play which they intend for the use of Viola Allen, nor has any name yet been chosen for the piece.

## TWO NEW STOCK COMPANIES.

Beginning on Dec. 21, Hurtig and Seaman are to inaugurate a new policy at the Yorkville and Metropolis theatres. They have organized two stock companies, one for the presentation of "straight" dramas and the other for musical comedies. The former will open at the Yorkville next Monday with In the Bishop's Carriage, and the latter at the Metropolis the same day, with A Trip to Chinatown. The companies will alternate, thereby assuring the patrons of each theatre one week of drama and one week of comedy and music. There will be daily matinees, popular prices will prevail, and between the acts of the "straight" plays vaudeville acts will be introduced. Among the other novel ideas promised are weekly stage receptions and souvenir photographs of the company members. In the farces musical numbers are to be introduced, and there will be a singing chorus and some dancing ponies. Many plays of the late Charles Hoyt are to be produced, including A Texas Steer and A Contented Woman, and an early production of Salomé Jane is planned for. The companies have been carefully chosen and include several players of reputation.

## SUITS FOR DAMAGES.

Two chorus girls were the plaintiffs in actions brought to trial Dec. 10 in the Supreme Court, wherein they demanded damages from their employers for injuries received while performing on the stage.

Mayme Michaelina, who was a member of the Babes in Toyland company at the Majestic Theatre in 1902, sought to recover \$25,000 from Stair and Wilbur, managers of the Majestic, for injuries received in falling down a spiral staircase leading from the stage to the dressing-rooms of the theatre. The accident happened at a matinee performance on Dec. 2, 1902.

The second case was that of Jeannette L. Hahn against the Metropolitan Opera House Company. Miss Hahn also claims \$25,000 for injuries she received in the collapse of a bridge erected on the stage for a performance of Carmen in December, 1906. Decision was reserved in both cases after the trials were continued.

## THE ACTORS' SOCIETY "STUNT."

With President Tom Wise presiding, Benjamin Haggard Burt singing four of his own songs, violin selections by Signor Fiorenza, well-rendered tenor solos by Henri Antignat, recitations by F. C. Hannon, and last, but by no means least, a talk by Eugene Presbrey on the Duty of the Actor, the sixth of the season's Stunts at the Actors' Society on Sunday evening outshone the preceding five, entertaining as many of them were. Every number was applauded vigorously, and Mr. Presbrey's talk could not fail to be of benefit to every actor or actress who heard it. It is the intention of the Society to issue the veteran playwright's address for publication to the profession. Mr. Wise's remarks, as master of ceremonies, were by no means the least amusing portion of the humorous part of the programme.

## STOCK COMPANIES COMBINE.

The Belasco and Stone Stock companies at Los Angeles, Cal., will be consolidated and play hereafter at the Belasco Theatre. John H. Blackwood, manager of the Auditorium Stock company, and Fred Belasco have formed the Belasco and Blackwood company.

Of the stock issued even allotments will be made to Belasco, Meyer and Jones, of the former Belasco management, and Blackwood, Philip Wilson, and R. Johnson, of the Auditorium management. Fred Belasco is president of the company, the directors being Johnson, Wilson, Blackwood, and Jones, with Blackwood general manager.

Lewis Stone will be leading man. Florence Oakley leading woman. Richard Vivian, Ben Graham, Charles Ruggles, Mrs. Vivian, and Mr. Verance are in the company.

## MITTENTHALS PRODUCE DOUGLAS' PLAY.

Rehearsals began yesterday afternoon on the New York Theatre roof for the new play by Malcolm Douglas, *Nan of the Vaudevilles*, which is to mark the advent of the Mittenthal Brothers into the ranks of the producers of first-class attractions. Heretofore this firm has been best known for its popular priced musical plays and melodramas. The company engaged for the new play includes Milton Nobles, Charles Kennedy, John Milton, Adelaide Cumming, Mabel Griffith, Ruth Smith, Kathryn Browne, and Nellie Fillmore. It is planned to produce the piece for the first time on Christmas Day at New Brunswick, N. J. It will be staged by Holbrook Blinn.

## FAR AWAY MEMORIALS.



## THE RECORD OF DEATHS.

By Harry L. Newton

Miss Hawley died at Miss Alston's Sanitarium, in this city, Dec. 9, following an operation for appendicitis. The news of Miss Hawley's death was received with sadness by her friends in the profession, with whom she was very popular and to whom she had endeared herself. Miss Hawley, who was in her early thirties, was born in Canada, and during the past seven or eight years had won an enviable reputation for herself in the field of musical comedy. She was a prima donna of much ability, and had appeared, at various times, in The Lady from Laramie, Gossamer, The Snow Man, The Frost and the Flower, The Two Hours, Bobette, Miles Modiste, Fanfaniola, Bamboula, Gilda-Gilda, A Million Dollars, and The Blue Moon. For two years she was understudy to Fritzi Schell, and also under took a successful vaudeville tour. The funeral service and burial occurred Sunday.

Nellie McMillan.

Mrs. Joseph Edwin Whiting (Nellie McMillan), sixty-four years of age, and many years ago well known as a player of ingenue roles, died at her home in Detroit, Dec. 11, of paralysis. One of her principal roles was that of Audrey in *An You Like It*. About forty years ago she married Joseph Edwin Whiting, an actor, and played ingenue parts at the Olympic Theatre in St. Louis when he was the leading man at that theatre. She was held in the highest esteem as an actress. The funeral was at Mrs. Whiting's old home, Hudson, Mich.

Fannie Massa.

Fannie Massa, thirty years of age, died at the Good Samaritan Hospital, Vincennes, Ind., Dec. 10, from heart trouble. Miss Massa had left New York but a day or two before to join a Booth of comedy, but before her appearance she was taken suddenly ill. The body was shipped to Bangor, Maine, on instructions received from Miss Massa's sister.

Nan.

John Frost, Jr., eldest son of John and Emma Frost, died at Jersey City, N. J., on Dec. 2, of consumption, a chronic disease, and had been connected with the companies of H. H. Sothern, Julia Marlowe, Ben Hur and others. His father is at present with The Lion and the Mouse. His younger brother, Harry, is in vaudeville. The funeral took place on Dec. 5, and burial was at Holy Cross Cemetery, Jersey City. Mr. and Mrs. Frost wish to express their gratitude for the many kindnesses shown them.

The Baroness Antonio Benedicti d'Altoneto died on Dec. 8 at the family home, 127 West Nineteenth Street. The baroness, who was Jeanette Locke, of Lexington, Ky., was thirty-three years of age. When she was married to the baron, twelve years ago, she was a little girl in the Paris operatic company. At one time the baron was Commandant of the Cuirassiers for King Leopold, but at present holds a government post in this country.

Mrs. Yetta Juvelier, forty-five years old, died on Dec. 7, at her home, 1602 Madison Avenue, of a complication of diseases. Mrs. Juvelier came from Austria to New York with her husband, Talman Juvelier, an actor, eight years ago, and became prominent in Yiddish opera and drama, appearing in many of the local Yiddish theatres. Her last appearance was at the New Star Theatre last season. She is survived by Mr. Juvelier and four children.

Henry G. Berger, well known as a theatrical manager, died at Boston, Mass., on Dec. 1, of pneumonia. He was one of the famous Berger family, and at various times was manager of the National Opera Company, Theodore Thomas and Madame Modjeska. The body was taken to Jackson, Mich., his boyhood home, where the funeral took place on Dec. 5.

Alexander W. Wilson, formerly a prominent theatrical manager, died at his home in Somers Point, N. J., on Dec. 7. His widow is Ethel Weston, who was with De Wolf Hopper in *Wang*. Usually the third stroke of paralysis is fatal, but Mr. Wilson did not succumb until the seventh, which occurred Dec. 6.

V. R. Cheesney, manager of the Bucyrus, O., opera house, died suddenly, on Dec. 9.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C.

Lucky Jim; comedy drama in four acts and six scenes. By William G. Beckwith and Joseph Santley.

Man With the Broken Ear; By A. Sterling.

Marie Grey; or, The Lost Heiress of Redstone Hall; By Henry H. Beaves.

Mayor of Crows Hill; The; By G. De Monda.

May's Pride; By J. Dunn.

Menton a Timpone; By P. M. Sca.

Mrs. Tiffany's Disposition; By Helen F. Bagg.

Money Mania, or, The Reign of Mammon; play in three acts and five scenes. By F. Martin.

Moral Eight; The; drama in four acts. By Arnold Reven.

Mosford; dramatic composition in three acts. By M. Waller.

Never Again; sketch. By F. W. Edthart.

New Crusade, The; comedy in two acts. By R. E. Gale.

Nino des los Tangos, El; play. By M. M. Alvarez.

Norvela, the Belle of the Ball; drama in four acts. By Laura Jean Libby-Stillwell.

Ole Con Ole; comedy in one act. By J. J. Veyan; music by Torregrosa and Crespo.

On the Brink of a Precipice; By Frederick W. Woods.

Pancho Venial, El; comedy in one act. By Maximiano Thomé and Helen Cerdá.

Pancho; comedy in three acts. By R. Chapin.

Pastorland; spectacular farce in three scenes. Book and lyrics by Edward Henry.

Price, The; By Annie Page.

Quickly Mated, Then Repentant; drama in four acts. By Laura Jean Libby-Stillwell.

Rot, Le; pines in four acts. By G. A. de Cellaville, R. de Piers and E. Arene.

Sonora Anna; comedy in three acts. By J. Beaumont.

Knows Something; comedy in four acts. Adapted from the German by R. Schubring.

Sis Little Sailor; vaudeville sketch. By N. B. Norworth.

Switch, The; sketch in two scenes. By R. E. Brown.

Succes de la Semana, Los; comedy in one act. By A. Soler.

Suffragette, The; a farce in three acts. By Rudolph F. Bauer.

Sunrise, A Child of the Sierras; original military comedy drama in four acts. By A. L. Johnson.

Tapicer, Soldat, Der; operetta in three acts, from Bertrand Shaw's "Arms and the Man"; music by Oscar Strauss.

Tempest and Sunshine; comedy drama in four acts. By M. Doran.

Terror Demonio, El; comedy in one act. By J. G. Delgado.

Thoroughly Tested; drama in six acts. By J. Y. Harris.

Tim's Theft; sketch. By R. H. Brown.

True Grit; drama in five acts. By H. T. Payne.

Tuna of the Tide, The; drama in four acts. By F. Harry Moshur.

Ultimo Amor, Un; comedy in one act. By D. San Jose.

Unexpected Man, The; drama in four acts. By Arnold Reeves.

Vampire, The; play. By P. E. Browne.

Violet of Martinique; drama in four acts. By W. H. Allardice.

What Christmas Brought to Tom and Nell. By Mrs. H. S. Russell.

Widow's Husband, The; comedy in three acts. By R. E. Gantley.

Power of the Bluff, The; sketch for vaudeville. By R. A. Darrow.

Price of Silence, The; play in one act. By Paul Prester Temple.

Professor, The; musical comedy in three acts. By J. F. Ballard and Harold Stiebner.

Queen of the Jungle; or, The Girl and the Beast; four-act comedy-drama. By Charles A. Taylor.

Rat Charmer; eccentric dramatic musical act. Words, music and stage directions by F. Borromean.

Ratty and Batty; comedy sketch. By J. J. Olson.

Richard Ratgate Hale; drama. By C. H. Bryan.

Robinson Crusoe, By F. S. Davidson.

Romany, The; one-act play of Russian life. By H. C. Brown.

Said the Governor; comic opera in two acts. By M. West.

Scar of Gold, The; play in four acts. By C. E. Warren.

Schone Mullerin, Die; curtain-raiser in one act. By Otto Dorn.

School Days, Produced by I. Woods.

Sheriff of Angel Gulch, The. By Charles E. Blaney.

Sheriff of Calistoga; drama in four acts. By K. Lovett.

Simon Maxwell; comic opera in three acts. By R. N. Best.

Soap Peddler, The. By Harry L. Newton and T. Mayo Geary.

Social Butterfly, The. By R. T. Johnson.

Soldier of the Cross; musical drama in four acts. By R. V. Green.

Son of the Devil; The; on A. Double Life. Charles E. Sorenson.

Straight Tip; A; playlet. By R. T. Johnson.

Summer; farce in one act. By T. A. Johnson.

Surrogate; The; farce in three acts. By R. T. Johnson.

Savvy Sis; in three acts. By P. A. Farrow.

Savvy Women, The; play in three acts. By Paul Prester Temple.

Tale of Gold; dramatic scenes. By J. A. Falder.

The Golden Management; dramatic sketch, one act, one scene, for player or reading. By T. H. Sheldon.

Third Home, The; political comedy in four acts. By R. E. McMillan.

Whistling Wind, The. By J. M. West.





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## SAN FRANCISCO.

Paid in Full—The Alcazar Company—Aristocracy Revived—Vaudeville.

Paid in Full—The Alcazar Company—Aristocracy Revived—Vaudeville.

At the American, The Honeymooners drew good houses 30-5. Willie Denby made a big hit. Max Flory in The Substitution 12.

Evelyn Vanier and Howard Hickman carried off the honors at the Alcazar in The Little Minister. Mr. Hickman as Elder Thomas Hommand was pleasing. Francis Powers' The First Born will be revived 7-13.

Headliners for the Orpheum 4-12 were: Gus Edwards' Blackbirders, Arthur Conard, and Harry Tate's Motoring. The Majestic Trio, Towle, Smith and Towle, colored song and dance artists.

Kohl and Dill are still drawing well at the Princess.

CAMERON H. KING, JR.

## CLEVELAND.

Richard Carle—Leo Dritschtein—Keith's Bill—Other Appearances.

Richard Carle in Mary's Lamb was the attraction at the Euclid Avenue Opera House 7-12. Paid in Full 14-19.

Harriett's Honeymoon was a winner, as presented by Leo Dritschtein and his co. at the Colonial Theatre 7-12. The Last Appeal 14-19.

The Time, the Place and the Girl, with Arthur Durn in the leading role, was at the Lyric Theatre 7-12. The Edison School Days 14-19.

Custer's Last Fight pleased the patrons of the Cleveland Theatre 7-12. Convict 900 14-19.

Keith's Prospect Theatre will have the following bill 14-19: The Sky Pilot, Johnny McVeigh and the College Girls, Lorraine and co., Andrew Kelley, Ward and Curran, Artola Brothers, the Hughes Trio, and Jones and Sutton.

Strolling Players are at the Star Theatre 14-19.

Fads and Follies will be at the Empire Theatre 14-19.

George Cohan will be at the Euclid Avenue Opera House Christmas week in The Yankee Prince.

Keith's Hippodrome will be opened 28 with a grand vaudeville bill.

Harry Lander will head a vaudeville bill at Gray's Armory 19.

## ST. PAUL.

Way Down East—The Virginian—Melodrama—Pleasures—Vaudeville.

Way Down East enjoyed very satisfactory business week of Nov. 20 at the Metropolitan. The four thousandth performance fell on 26, and a handsome thousand was given each woman present. The Virginian followed week of 6 and is likewise receiving satisfactory business. The Servant in the House comes 14-19.

A well chosen co. presented The Crook Slave's Return week of 20 at the Grand. The Governor and the Queen followed week of 6 and proved to be one of the most entertaining bills of the Grand's season. Ben Hendricks in You Yonkum comes week of 12.

A strong bill at the Orpheum week of 20 was composed of Edwin Holt and co., Belle Hathaway's Human Playmates, Charmin, the Four Baitons, Rissett and Scott, Paul La Croix, and Carter and Blodgett. Week of 6: Donald and Carson, Pauline Taylor Trio, the Eight Original Madcaps, Four Baitons, the Three Dancing Mitchells, and Carroll and Taylor.

HARRY O. WILLIAMS.

## INDIANAPOLIS.

Maude Adams' New Play—The Warrens of Virginia—Stock Items—Vaudeville.

Maude Adams delighted large audiences at English's 30-2 in her new Barré play, What Every Woman Knows, in which she created another success. Richard Bennett, John Shand, R. Peyton Carter, David Torrence, Fred Tyler, Lamont哔, Fennell, Page, and Beatrice Agnew were excellent. Sam Bernard followed in Nearly a Hero 4, 5, to good business.

Professor Napoleon, a local amateur production in which 750 young people took part for the benefit of the orphanage opened the week at English's 5, 6, and attracted the large houses, with S. R. O. attending.

Mr. 8. The Road to Yesterday 9, 10. Victor Moore in The Talk of New York 11, 12. May Irwin in The Molasses and Mrs. Peckham's Carouse 14. Honeymoon 15, 16. A Knight for a Day 17, 18.

After an absence of six years a Belasco production was seen at the Majestic 7-9, when the Porcupine Stock co. rested to give way to The Warrens of Virginia, with Frank Keenan, Charlotte Walker, and an excellent supporting co. The Porcupine co. will find the way in Dorothy Vernon of Hatton Hall 10-12, to be followed by The Girl on the Box 14-16 and Dr. Jekyll and Mr. Hyde 21-26.

Strongheart, with Robert Gaillard, drew good houses at the Park 30-2, followed 2-5 by A Message from Mars, capably presented. Wine, Women and Song, with Bonita, pleased good houses 7-12.

Emmett Corrigan and co. headed the bill at the Grand 7-12. Others were Fred Slager, Martinielli and Sylvester, the Delmore Sisters, Sadie Sherman, Valvano and Treak, John and Mae Burke, and Desnah and Miller.

Empire: Cherry Blossoms 7-12. The Brigadiers 14-15.

The Family Theatre is offering the Brains, Ben F. Hiltbert, the Darkeys, Scott and Crosby, and the motion pictures.

The Chamade concert at English's 3 was a big success.

Tunis F. Dean, who as a boy began his theatrical career in English's Opera House, returned to the city as manager of The Warrens of Virginia after an absence of over twelve years. Mr. Dean received a quick welcome by his many friends and relatives here.

The Business Men's Bible Class of more than a hundred men of the Memorial Presbyterian Church, attended the performance 4 of The Christian, given by the Porcupine Stock co. at the Majestic. Two weeks ago George Arvine, leading man of the co., addressed the class on the occasion of the opening of its new quarters, and the theatre party was a return compliment to the actor. Flowers were presented to Mr. Arvine by the class at the end of the third act.

Lucille Spangler, leading woman of the Porcupine Stock co., spent a short time in Chicago the early part of the week, during the engagement of The Warrens of Virginia at the Majestic.

## OMAHA.

Musical Comedy Pictures—Salome at the Bar—Vaudeville.

At the Boyd A Knight for a Day 3-5, entertained fair audiences. Burton Holmes' Lectures 9. Madame Nazimova 10-12. Mary Shaw 13, 14.

The Devil continues excellent at the Orpheum. The bill for week of 6 includes General Edward La Vine, the Astaires, Harry Fox and Florence Clark, Dick Lynch, Violet Black, Ben Welch, the Trammell Family. Week 12: Charmin, Six Little Girls and a Teddy Bear, Gardner and Vincent, the Saxtons, Lowe and Green, Netta Vesta, Claudius and Scarlet.

At the Burwood the stock co. returned from a week's tour of adjacent towns and cities and opened in Salome. Mr. Ingram as Herod and Miss Elliott in the name-part. Camille week 12.

At the Crystal Union Tom Cavin opened a half week's engagement to the usual large Sunday audiences.

The cast is a good one. Porter White's Vaude 10-12. Strongheart 13-16. As Told in the Hills 17-18.

JOHN R. BINGWALT.

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## LOS ANGELES.

The Clansman—Lewis Stone as Stephen Ghent—

The Belasco Company.

PORTLAND, ORE.

On Parade—Maribel Seymour—Rose McIville—A Settlement as to Prices.

The Clansman opened at the Mason for a week's run Nov. 30, playing to small business. Rose Stahl 7-12 in The Chorus Lady. Ben Hur week 14.

The success of Lewis Stone as Stephen Ghent in The Great Divide was an encore at the Auditorium last week. Mr. Warren as Phillip Jordan, Florence Oakley as Ruth Jordan were all good. The Only Way 7-12. Mr. Warren, who has been one of the principal members of the co., has resigned, and he will be succeeded by De Witt Jennings. Another addition to the co. will be Charles Ruggles. Late the Belasco was again revived at the Burbank 20-6, playing to packed houses during the week. Florence Stone had the lead, and the co. gave her excellent support. Next week will be Miss Stone's farewell with the local co.; she will be seen at Glittering Glory.

Just Out of College did a fair week's business at the Majestic 30-5. The Alaskan for 6-12.

The Idol's Eye, with Ferrie Hartman in the principal role, has made good in its second week at the Grand Opera House. Wang 6-12. A large attendance from the Gamut Club was in evidence on Wednesday evening. This club is composed of artists and their wives, a welcome entertainment and promotion. At the Jinks on Christmas evening Mr. Hartman will be seen.

The Orpheum had George Primrose, the Four Nightingales, Alfred and co., Morrow and Schellberg in Happy's Millions, Hope Booth and co. Holdovers were: Valadon, Lewis and Green, Pearl Dillon.

DON W. CARLTON.

MILWAUKEE.

The Servant in the House—School Days—The English Players—Vaudville.

The Servant in the House, at the Davidson, opened the engagement 7 to a packed house. A Yiddish co. played two performances 6 and pleased large audiences.

School Days made a great hit at the Alhambra and opened the engagement 6 to capacity houses. Week 12, The Straight Road.

The bill at the English Stock co. at the Shubert week 7. The numerous funny situations were heartily appreciated by the large opening audience. and George Henry Trader, Edward Poland, Robert Conness, Frances Nelson, Helen Strickland, and Herbert Yost scored. Week 14, Camille.

Er and Seine Schuster was the play by the German Stock co. at the Palace 6, pleasing a large audience. Josef Lhevinne played before a large audience 7. Burton Holmes' travesties continued 9. The lecture on Java was an evening success.

The bill at the Majestic week 7 was the Magic Radio, Sheldon's Living Marble, Leipzig, Maud Miller, Melonette Twins and Clay Smith, Swor Brothers, Master Lee Filler, and the kindred.

At the Bijou 6 Beulah Poynter appeared in Long River to a large audience. Week 13, From Sing Sing to Liberty.

The bill at the Crystal week commencing 7 was Goldwin, Patton and co., Electro, Ameta Primrose, George Freda, the Botony Troupe, and Ada James.

The Little Liffner entertained large houses at the Grand week 6.

At the New Star Cozy Corner Girls pleased large audiences week 6.

Another interesting concert was given 6 by the Bach Concert co. at the West Side Turner Hall. The soloists were Carl F. Schulze, violinist, and Hattie Deane, vocalist.

A. L. BORISON.

Fiske O'Hara in Dion O'Dare drew well at the Lyceum Theatre 6-12. Next week, Fifty Miles from Boston.

At the Gayety Theatre 6-12 Rose Sydell's London Belles gave a very satisfactory bill. Manager J. M. Ward is receiving numerous compliments on the manner in which he is running the Gayety since he took charge. Next week, Maria Gore Bodine.

The Frolicsome Lambie appeared at the Avenue Theatre 6-12. The co. has one of the best singing choruses heard at the house this season.

The largest real estate deal ever completed in Detroit was consummated last week when the old Walker Block, in the centre of the city, was sold to the Dime Savings Bank, which contemplates erecting a ten-story building.

It had long been the desire of the Walker to utilize this block for a fine trade, hotel and theater, but the project was a little larger than they cared to attempt. In this connection, it may be stated that Detroit is still struggling along with but one first-class theatre—the same relative position which this city was in twenty-five years ago, when its population was some 210,000, and whereas the present population is over 400,000.

ELY A. MARSH.

## BUFFALO.

Maude Adams' New Play—Yosemite—Chancy—Clecott—Vaudville—Burlesque.

Chancy O'leary in *Ragged Robin* was an excellent attraction at the Star 3-5.

Maude Adams in *What Every Woman Knows* was at the Star week 7. The play is one of the quaintest and most fascinating little pieces ever seen here in many seasons.

Yesterdays, the first of the big dramatic productions opening the new policy at the York, was offered week 7. The principal parts were all well played by Theodore Roberts, James Durkin, Edward Wade, Laurette Taylor, and Julia Blane.

Tonight, with Claire Fuller and Vernon Wallace, made a favorable impression of the *Love* week 7.

Wanted by the Police had a successful week at the Academy.

Short's week 7 offered: Virginia Barnes and company.

Music & Night at an English Music Hall, Gladys Dawson, Empire City Quartet, Betty Heron, Kelly and Bennett, McRae and Kennedy, and kinograph.

The best bill of the season at the Garden was Fred Irwin's *Majestic* week 7. *Gas Fay*, formerly of Farren and Fay, and a product of this city, is the principal comedian of the company.

Pat White and his Gaiety Girls drew large crowds to the Lafayette week 7.

The Pittsburgh Opera, Emil Paul, director, and Maurice Sterne, violinist, gave a recital in Convention Hall 5 to 5,000 people.

Divorcee was greeted by a fair and stupid audience in Convention Hall 9, and was greatly enjoyed.

Owing to a pending law suit, Lawrence Barrett Company has canceled all engagements until the latter part of January.

Edna Carr, of Fontelle and Carr, who was in town week 6-10, was the honored guest of a banquet at the Statler Hotel 4.

The many friends of A. J. Pleister were pleased to hear of his appointment as assistant treasurer of the Academy.

## KANSAS CITY.

Edith Taliaferro as Polly—Bobby Barry Scores Stock—Vaudville—Items.

Polly of the Circus, with Edith Taliaferro, was the Willie Wood offering 6-12, opening to big business. The Devil 12-18.

A Knight for a Day held the boards at the Shubert 6-12, playing to big audiences at each performance. Bobby Barry and Eddie Herbert headed a good company.

Clayton opened a week's engagement at the Grand 6 to the usual big house. The Time, the Place, and the Girl 12-18.

The Man on the Box was the Woodward Stock Bill at the Auditorium 6-12, playing immensely. Harry C. Browne, Eva Lang, Mary Hill, and the others were good. Inspector 12-18.

The Orpheum had Six Little Girls and a Teddy Bear, *Teachern's* animal, Jane Courtland and co., Haynes, Doloch and Zimmerman, Henry Clive and co., and the Grouper's, all of whom were good.

The Savoy 6-12, featuring Lillian Leonard, a handfull kind, was the Century offering 6-12, playing to unusually good business. The Merry Maidens 12-18.

The Crackerjacks drew well at the Majestic 6-12 and were well received.

At the Hippodrome 6-12 Parker's Trained Animal Show and the vaudville theatre are being kept open and showing to very satisfactory business.

The Burton House Travellingers are attracting good audiences at Conventions Hill. London was the subject 11.

Edward Barron joined the Polly of the Circus company here, and will play the part of Barron. Mr. Barron was at one time a member of the Woodward Stock company here.

Eva Lang, leading woman of the Woodward Stock company, was too ill to appear during the week of The Man on the Box. This is the first time in five years that Miss Lang has been ill.

D. KENNY CAMPBELL.

## NEW ORLEANS.

Musical Comedy Draws Well—Blaney's Company—The Orpheum Bill—Items.

A fair company presented *Coming Thru' the Eye* 6-12 at the Tulane Theatre to fair houses. The Night of Way 12-18.

The stock company at Blaney's Lyric Theatre put on *Music to the Moon* 6-12. Theodore Gamble, Carolyn Fonda, and Emma de Castro did good work. Young People 12-18.

The Royal Chef was the attraction at the Crescent Theatre 6-12, and proved a good one. The Cat and the Fiddle 12-18.

John E. Will's Musical Comedy company in Gay Atlantic City appeared at the Danzinger Theatre 6-12, Robert S. and John E. Will, and Margaret Johnson did the work well. Thomas Franklin's New Stock company 12-18.

The Bowery Burlesquers was a good attraction at the Greenwall Theatre 6-12. *Vanity Fair* 12-18.

At the Orpheum Theatre both bill and attendance were good 6-12. The features were Mile. De Dio, the Van Dyck, Marion's Canine Actors, Charles and Fannie Van Hyne, Major, Work and Gower, McDonald and Huntington, and the H. C. Miller.

The Shubert Theatre, with its moving picture show and the Winter Garden with Pearce's moving pictures continue to be well patronized.

J. M. QUINTRELL.

## PROVIDENCE.

Florence Reed in *Gris—Keith's Bill Please—Moldrama—Burlesque.*

Florence Reed and a well balanced company entertained large audiences at the Providence Opera House 7-12 in *Gris*.

A pleasing bill was offered at Keith's, embracing acts by Nat Mills, Ella Nowlan and co. in *A Night at the Circus*; the Lady of the Green Veil, Webster and Carlton, the Jugglers, Harry Le Clair, Billy Court, Charlie Case, Jack and Bertha Rich, the Brothers Phillipi, Anna Dolce and co., the Three Leonettes, Vernon, Billie Broder, and the Capt. William Tamm, of Educated seal lions.

Shadows of a Great City was the attraction at the Casino. The play is well staged, and drew good houses. *On Trial for His Life* 12-18.

Sam & Howe's Rialto Ringers showed forth at the Westminster, and was well received. Casino Girls 12-18.

Broadway Gaiety Girls entertained at the Imperial 6-12. The Triplets 6-12. The Honeycombers 12-18.

Alfredo and Delilah will be sung by the Airon Club 22, with Miss. Isabelle Bonton, Emilio de Gogorza and Fred Martin as Almendro as soloists.

HOWARD F. HYLAND.

## DENVER.

Treasurer Billy Ireland's Guests—Musical Comedy—Vaudville.

Brewster's Millions drew fairly well at the Broadway Nov. 20-25. On Saturday night the Charlie Football Team attended the theatre as the guests of Billy Ireland, the popular treasurer of the house. The Denver University Team attended the Orpheum the same night. Coming to the Broadway are the Jeffersons in *The Rivals* 7-12, Polly of the Circus 12-19. The Isle of Spies played to big business at the Taber. Katherine Osterman will be seen in *The Night of the Play* 6-12. The Honeycombers 12-18.

Alfredo and Delilah will be sung by the Airon Club 22, with Miss. Isabelle Bonton, Emilio de Gogorza and Fred Martin as Almendro as soloists.

MARY ALKIRE BELL.

## SPRINGFIELD, MASS.

Baseball Manager a Playwright—Joe Weber's Company—Vaudville.

Springfield saw an early performance of a play by a baseball man 2, 3, when H. R. Durant, manager of the Waterbury team, in the Connecticut League, brought his new effort, *A Man and His Mate*, with Eddie Spong and a good company. The play was well received. Girls delighted a large audience.

Joe Weber's company in *The Merry Widow* and *The Devil* 2, and Otto Skinner in *The Honor of the Family* 3. Eddie Fay Mr. Hobart of Broadway was the guest of the performers, there were his guests 9. Opening *Ned Burgess* in *The County Fair* 10-12; *Mme. Gaudet* 12; *Orpheum Club concert* 12; *Yiddish Players* 12; *Robert Edmon in The Call of the North* 12; *John Drew in Jack Straw* 24; *Dickens' Minstrels* 25, 26.

The Gilmore, with *Gasoline* 25; *Robinson's Night Owls* 7-9, and *The Coward* and *The Squaw* 10-12.

Full's week 7, had *La Petite Reine*, Reynolds and Stevens in a starting act. Wm. H. Macart, McNich

and *Forrest*, Harry Knight, Carletta, and Mayme.

*The Third Degree*, which was to have opened at the Court House 20-30, was canceled.

EDWIN DWIGHT.

## THE NEW YORK DRAMATIC MIRROR

## SEATTLE.

Concerts at the Moore—Texas Pictures—Good Comedy at the Loie—Items.

The attractions at the Moore during the week were mostly musical. The violin recital Nov. 20 given by Leopold Bloom, assisted by Marie Blanche Hollingshead, was worthy of better patronage than it received. A large audience greeted Madame Nordica, supported by the Seattle Symphony Orchestra. The Schubert Club concert 2, drew a large and appreciative audience. *Loie* 2, *Gasoline* 2, *Gasoline Club* 2, *The Seattle Classical Symphony* rendered the *Messiah* 4 in a manner which elicited considerable praise. The Devil 5, also met with success. *Fifty Miles from Boston* 6-12. Seattle Symphony Orchestra's third popular concert of the season 6.

20-25 was presented at the Grand by a capable co., to good business. The *Sunny Side* of Broadway 6-12.

At the Seattle A Struggle for Gold 20-25 played to houses that ranged from small to large. Virginia Jayne and Leroy Carlisle appeared in the leading roles, while W. R. Wallace sustained the heavy part with effect. In Wyoming 6-12.

The offering at the Loie, Mrs. Lettingwell's Roots 20-25 drew good business. William Dowling was effective. The support was excellent. *Strongheart* 6-12. *Deadwood Dick* in Colorado 20-25 was presented in an acceptable manner by the Third Avenue Stock Theatre co. before a house that was not up to par. *Violin Scene* Eva French, Mary Harriet, Stanley John, William Barnes, M. J. Hickey and other stars. *The Train Robbers* 6-12.

Rev. E. V. Shuler of Oak Park, Ill., has been conducting noon day religious services 30-4 at the Grand. The attendance was fair.

BENJAMIN F. MESSERVELY.

## SPOKANE.

The House of Bondage—Florence Roberts Pictures—Captain Swift Revived—Vaudville.

There were four big audiences at the Spokane Theatre 2-8, when Florence Roberts appeared in *The House of Bondage*. *Fifty Miles from Boston* played to large houses 1, 2, *Hip, Hip, Hooray* 6, 7, *The Great Divide* 8, 9, *Babes in Toyland* 11-12, *Texas* 17-19, *These Little Men* 20, *Shows Above 25*, *Gas* New York 21, *Charles M. Winkie* 22, *The Land of Nod* 21, *Charles E. Gunn*, *W. H. Hodson*, *Luise Adams*, *Anna Cleveland*, *Frank McHugh*, *Edith Morris* and *Henry Miller* did excellent work as *Captain Swift* at the Auditorium Theatre the week of Nov. 20. *The Girl of the Golden West* is to follow. *Charles E. Gunn*, leading man, will close soon, to join an Eastern company.

*School Boys and Girls*, featuring Lillian Gohm scored as the top-sellers of the Orpheum bill. Others were: *Wanda*, *William T. Jenkins*, *Bob Howard* and *Edie Lawrence*, *Morris and Morris*, *Snyder and Murphy*, *Charles E. Lloyd* and company in *Night with the Posts* were the top-sellers at the Paramount Theatre. Others were: *Martinez and Martinez*, *Walther Trio*, *James E. Henty* and *Dorothy Young*, *John Rucker*, *Will D. Gibson*, and songs and pictures, to capacity.

*Mike Summerville* and her dancing horse, Columbus, scored at the Washington Theatre. Others were: *Wesona-France Troop*, *Phil Stasta*, *Emily Benson*, *Stephanie Gratten* and *Genevieve Cliff*, and the pictures.

The Washington Water Power Company has taken possession of Ingelow Amusement Company's effects at Natatorium Park.

## SALT LAKE CITY.

The Jefferson Boys—Fantana—Moldrama—Vaudville—Gossip.

At the Salt Lake Theatre the Jeffersons in *The Rivals* 1, 2, drew fair audiences. The Honeycombers 8, 9, *Big Hooray* 11, 12.

The Colonial had *Fantana* week 7 and drew good audiences. The co. and scenery were good. *Gu Parole* week of 6.

At the Grand Theatre the Walter Armin co. presented *Pike County Folks* Nov. 28-2 to fair business. *Hi Henry's Minstrels*, under the management of George Tipton, 3-5, and matinee, to full houses. *Redhead* 6-12.

*Orpheum* week of 6 had *Lyster Chambers* and *Clara Knott*, *Ballen and Hayes*, *Ernest Van Pelt* and *Co.*, *Mahilia Adams*, *Morris and Morris*, *Mile. Leon*, *Black and Jones*.

*Bowman Johnson*, a Utah singer, has been engaged to interpolate songs at the Tivoli in San Francisco and left here last week.

The Lycceum Theatre is nearing completion and will open to an or before Christmas. *Salt Lake* will then have five regular theatres and eight moving picture houses. *Max Fleischman* of the Elite is arranging to open another moving picture house to get the trade of two sides of the city, making nine.

The Elks held their services at the Salt Lake Theatre 6.

Julie Horne, favorably known here, was the recipient of many social honors during her stay, and Dr. and Mrs. John White, the former once a thespian, gave a reception in her honor. C. E. JOHNSON.

## MONTREAL.

Brewster's Millions—A Worthy Benefit—Hal Reid—Vaudville—French Drama—Burlesque.

Brewster's Millions opened to a fair house 7 at His Majesty's. The opening performance was given in aid of the Tuberculosis League, and deserved a larger attendance. The Governor General and Lady Evelyn Grey and suite occupied one of the boxes. *Lillian Russell* in *Wildfire* 14-19.

*Hal Reid* responded to rather light business at the Academy 7-12, in *The Kentucky*. *Ava Paige* in *Academy* 14-19.

The bill at Bennett's was *Thomas E. Shea* in *The Bella*. The McNaughtons, *Morton Jewel* *Troupe*, *Hollowell* and *Gileando*, *Gilroy*, *Haynes* and *Montgomery*, *Burt* and *Bethra*, *Grant*, and *Reed Brothers*.

*Louise Vale* in *The Girl from the Emerald Isle* was the bill at the Francis last week. *Louise Vale* was particularly good.

The *Great New York Stars* at the Princess in Forty-five Minutes in Stagedland and *Dooly's Night Off* pleased large audience.

*Miner's Merry Burlesquers* give a good bill at the Royal. The Millers' Sisters in their clog dancing were features.

At the National *Une Cause Celebre* (A Celebrated Case) held the boards. *Paul Caneave* as *Jean Renaud* was excellent. *La Petite Augustine* did good work as the child.

The management of Bennett's Theatre has secured a lease of the *Monarchs* and will hereafter run it as a vaudville house with regular prices and three bills a day. This theatre will be opened on Sunday.

W. A. TREMAYNE.

## JERSEY CITY.

Ragged Robin a Hit—For Her Children's Sake—Vaudville.

Chancy O'leary in *Ragged Robin* drew fine audiences to the Majestic 7-12. *Ned Burgess* in *The County Fair* 14-18. *Forty-Five Minutes from Broadway* 21-26.

For Her Children's Sake, at the Academy of Music 7-12, drew the usual good attendance. *Victory Battalion* was well received. <





## CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglas, mgr.): Mary Shaw in *The Revolution* Nov. 30; fair to good house. R. H. Sothers in *Our American Cousin* 21; excellent. *Good Business*, *Boobieville* 25; *Faust* 11, 12.—BIJOU (M. L. Simon, mgr.): *Uncle Tom's Cabin* 26; well received by good audience. Howard Thurston 7-12.—GAETY (Harry East, mgr.): *Boover Burlesques* 30-3 pleased fair business. *Across the Clock* 7-12.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Al. H. Wilson in *When Old New York Was Dutch* 1; splendid fair business. *The Devil* 7; fair to light business. *Florence Gear in Marrying Mary* 14.—LYRIC (Gaston Nephil, mgr.): *Delmore* and *Darrel*, Miss Jackson, and cameraphone.—ITEM: Florence Maybrick will deliver a lecture in the new Battle House Auditorium 9. This engagement is under the management of Manager Neubrik.

MONTGOMERY.—GRAND (Bischoff Brothers, mgr.): *The Runaways* Nov. 29 pleased fair house. G. W. Wilson 7. *Flowers* 8. *The Devil* 10. E. H. Sothers 11.—MAJESTIC (W. G. Couch, mgr.): *West* 20-2; *Baker* and *Maie*, Mary Ann Brown, and Arthur Denning pleased small business. Vaudeville 7-12.

UNION SPRINGS.—ELKY OPERA HOUSE (Henry J. Rosenblith, lessee, and mgr.): Majestic Opera co. Nov. 21 satisfied. Doyle's Comedians 21; small house; pleased. *Temple Quartette* 25. *Simsons* 26 (Lyceum) 7. J. A. Colburn's Minstrels 8.

SELMA.—ACADEMY (William Wilby, lessee and mgr.): *The Devil* 9. *Robinson's Carnival* 19; closed a week's engagement Nov. 26-3; pleasing good business.

ANNISTON.—NOBLE STREET (A. R. Noble, mgr.): *Florence Gear in Marrying Mary* 17. Paul Gilmore in *Boys* of Co. B 22.

DEMONOPOLIS.—BRASWELL (Smith and Selby, mgrs.): *The Runaways* 2 pleased a good house. *Florence Gear in Marrying Mary* 14.

TALLADEGA.—ELKS' THEATRE: The Traitor 8; excellent, to good house. Faust 10.

## ARKANSAS.

LITTLE ROCK.—THEATRE (R. A. Hamilton, lessee; G. T. Taylor, mgr.): *Lena Rivers* 3; poor performance and business. *Revolution* 4; good performance, to light business. *The Marriage* 5; good, to fair business. *Calve* 7; pleased large audience. *Flower of the Ranch* 8; fair. *Under the Greenwood Tree* 9. *Stubborn Cinderella* 10. *Adelaide Thurston* 11, 12. *Great Divide* 11. *My Wife's Neighbor* 22. *Classmate* 24. *Faust* 25. *Opium Fiend* 26. *Southerner* 29. *Red Mill* Jan. 1. *Yankee Drummer* 2. Paul Gilmore 4. *Traitor* 8.—MAJESTIC (Saul S. Harris, mgr.): *Billy Morris and Sherwood Sisters*, Mr. and Mrs. Ellsworth, Kish and Clifton, Bowen Brothers, the Schae-Wheeler Trio, Ardine Brothers, and Blackie Wayne.

PORT SMITH.—GRAND (C. A. Lick, mgr.): *Morgan Stock* on Nov. 30-3 in *Across the Divide*, *Woman and Woman*, in *Dixie's Land*, and *Hearts of Kentucky* pleased good house. *The Murphy* 4; Cupid and the Devil 4 to fair business. U. W. C. 5; poor house. *The Flower of the Ranch* 9. *A Stubborn Cinderella* 11. *Under the Greenwood Tree* 12. *Adelaide Thurston* 14. *Parasol* 15.—LYRIC (W. B. Russell, mgr.): *Tristella* and *Robinson*, Grace Dodd, Irene Swan, Howe and Clinton, and *Lyricscope* 30-2. Miller's trained dogs, Grace Dodd, McDonald Sisters, Leonard the Devil, Patricia, and *Lyricscope* 3-5 to large business.

JONESBORO.—EMPIRE (J. J. Sinclair, mgr.): *Flower of the Ranch* 3 pleased. *Elsie's Memorial* 6. *Burbridge*, mgr.): *Florence Gear in Marrying Mary* 9. *Hearts of Kentucky* 10. *My Wife's Neighbor* 11. *Isle of Minnows* 12. *Red Mill* 13. *Jewell-Keller Story* 13. *Princess* 14. *U. S. T. G.* 15. *Jewell-Keller Story* 16. *Wah-Oo-Ma* 21. *The Old Clothes Man* Jan. 1. At the Old Cross Roads 5. *Yankee Drummer* (Lyman Twins) 6.

## CALIFORNIA.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kippling, mgr.): *Louis James in Peer Gynt* 4. Just Out of College 7.

## COLORADO.

GREELY.—THEATRE (W. F. Stephens, mgr.): Richard Jones Nov. 18; poor, to fair business. *Hi Henry's Minstrels* 24; mediocre, to good house. *The Jeffersons in The Rivals* 5; good co. and business. *The Wolf* 12.—BIJOU (Sam Hoffman, mgr.): Hart and Mack 23-25. *The Terrari* 26-28. Mr. Weaver 30-2; business good.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Ben Hu Nov. 30, 1; three S. E. O. houses. Brewster's Millions 7; good business; pleased. *Bill* (local) 10, 11. *The Honeymooners* 12.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): *His New Husband* 15.

## CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Joe Weber and his co. kept a large audience in good humor 2. *The Metropolitan Yiddish* co. drew its customary top-heavy audience 4. Girls was well received 5 by good sized audiences. Large audiences witnessed *The Witching Hour* 7, 8, in which John Moran and star did his usual effective work. Otto Skinner in *The Honor of the Family* 9 was a success by a very large and cultured audience; in a speech Mr. Skinner spoke of his boyhood days in Hartford and referred "feelingly" to the many whippings he received at the school he attended only a few blocks away, adding that no doubt he deserved them. *The Thief* 10-12. *Polly of the Circus* 14-18. John Drew 21, 22.—HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): *The Girl of the Emerald Isle* 3-5; to large and well pleased audiences; Frederick B. Macklyn, looking juvenile, resident of this city, is making his debut with this co. and acquitted himself admirably. *The Rags* passed 7-9. *The Choir Singer* 10-12.—POLY'S (S. Z. Poll, prop.): G. A. Hancomb, mgr.): Capacity week of 7; Claude Gillingham and co. Ray L. Boyce, the Five Avolos and five other acts.—SCENIC (H. C. Young, mgr.): Leslie Thurston, Frank Wilson, Katherine Ryan and a fine assortment of pictures 7-12.—ITEM: At the Round Table at the Heublein, after the performance, Otto Skinner grew reminiscent; he recalled among other interesting events of one time when yet in his teens he edited a small weekly paper owned by the late Eugene Jones, who afterwards became a member of Daly's Stock co., and while acting in the capacity of editor, he one day gave employment to a rather awkward young man, who applied for a position as type setter. Soon after Skinner entered the profession and the young printer had passed out of his mind. Several years later, Mr. Skinner was playing a London engagement with Daly's co. and one day when strolling in Hyde Park he ran across the type writer he had once met in Grosvenor Square in the world and it was then Vice Consul Penfold of the United States to London.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.): A. E. Culver, bus. mgr.): Four very large and pleased audiences saw *The Merry Widow* 8-12. *Parade* of the Circus delighted two audiences. *Polly*, Otto Skinner in *The Honor of the Family* 10, followed a single interpolated evening of motion pictures. John Mason in *The Witching Hour* 11. Eddie Foy 12 in Mr. Hamlet of Broadway. *Lena Rivers* 14, 15. *Relkin's Yiddish Dramatic* co. 16. *The Rags* in *King Casey* 17.—POLY'S (S. Z. Poll, prop. and mgr.): Birdland. Three Keatons (they make it five at matinees), Ben Byes and Brother, Roberts, Hayes and Roberts, Morricey and Ayer, George Armstrong, Howard's ponies, and the electrograph 7-12. *Sharp Brothers*, Six Ponky Belles 14-19. *The clowns* played out Howard and North shift, back to Wellington; capacity continued. It took a good while for vaudeville to catch on here, but it's a chronic state now.

WILLIAM P. HOPKINS.

NEW HAVEN.—HYPERION (H. D. Kidridge, sec. mgr.): *The Wolf* 7-9; fair business, fine co. Eddie Foy in *King Casey* 10. *Parade* of the Circus 11-12.—GRAND (G. H. Wilkes, mgr.): Neil Burgess in *The County Fair* 7-9; good business; usual co. John and Emma Hay in *King Casey* 10-12; big business; pleased. *Hello, Bill!* 17, 18. *Billy*, the Kid, 21-23.—POLY'S (S. Z. Poll, prop.): F. J. Windisch, sec. mgr.): Joseph Hart's Bathing Girls with Will Philbrick and Pearl Hunt, generous encores. Martin Maximilian, Ed Gray, the tall tale teller. Others were: Robert's animals, the Angels, introduced by the Village Choir; Howard and the Fred St. Onge co. in *Back to Wellington*, and the Fred St. Onge co. in *E. J. Tidd*.

WATERBURY.—POLY'S (Harry Parsons, mgr.): Edwin A. Relkin's co. in *A Shadow of Paradise* 3 pleased a fair sized audience. Joe Weber and his co. excellent co. in *The Merry Widow* and *The Devil* 4 filled house, pleased. *Human Hearts* 5; two performances, in good business. *Folly of the Circus* 9, 10. Otto Skinner in *The Honor of the Family* 11. *The Rags* in *King Casey* 15.—JACQUES (D. L. McNamara, mgr.): Al. Lewis and Bebe Crawford, Kenney, T. Roy Barnes and Bebe Crawford, Kenney, McGahan and Platt, Gertrude Shipman and co. in *Wanted a Cook*, the Bebe Valdare, Troupe of Cyclists, Potter and Harris, and Phil Bennett 14-23 pleased well filled houses.—EMPIRE (D. M. Dart-

ford, mgr.): The David M. Hartford Stock co. in *Babes* 7-12; capacity.

JOHN H. GRAY, mgr.): *The Garden Party* (local) 9. *Woburn's* and Cohen's *Foxy Circus* 10-12. *Manx* 11. *Gray* put on moving pictures, with Ben Manx, one reel, 2-5, to good returns; he will continue to fill in dark nights alternating with moving pictures and vaudeville.—CERMIC (Picquet and Waley, mgr.): *Robinson, the Handless King* and *Le Belle Labora* 7-12.—ELITE (James Cline and Charles Wheeler, mgrs.): *Cubanola* 12-13; pleasing Indian act.—BIJOU (Marry Gale, mgr.): Wesley Morris and Stoll Wiley to capacity audiences. Roy Britton (return) sings old songs; warmly greeted.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Burr McIntosh 8, matines and night, pleased small audiences. The life of an Actress 7 drew them, which was well acted by a competent co. The Sensation Vanderville on 14, 15.—SHREWDY 8; Gertrude Dudley co. in *The Rehearsal* had the big hits. 7. Others were: *Reacos* and *Simsas*, Max Hart, Kershaw Brothers, and new and interesting pictures; business good.

NEW BRITAIN.—BUDSWIN LYCEUM (C. J. Lynch, mgr.): *The Witching Hour*, with John Mason, 9; very worthy presentation; capacity; pleased. Myrtle-Harder Comedy co. 14-19.—KEENEY'S (Claude J. Stiltner, mgr.): Bill week 7-12 included Astrella Sisters and James Duval, Two Black Dragons, Bowland, Travens and co., Dura Peltier, Three Damsels, Girls, and motion pictures to good returns. ITEM: *Elder Memorial Exercises* 6.

NEW LONDON.—LYCEUM (Ira W. Jackson, mgr.): Girls to excellent business. *The Life of an Actress*, matines and night, to good business. Washburn, and Oscar, Vaudeville and Circus 17-19. Edward Vroom in *The Luck of McGregor* 20.—BIJOU (Daniel Casey, mgr.): Tony Williams and Ethel Rose in *The Brooklyn Handicap*, Mac Crocker, Palmer and Lewis, Elmer and pictures, to good business.

MERIDIAN.—POLY'S (William Slack, sec. mgr.): Burr McIntosh 4; poor business. Imperial moving pictures 5 to good business. Harcourt Comedy co. 7-12, except 11. First half in *The Detective*, The Dame of New York, *The Gambler*, Wife, and *The Devil*; good business; pleased. Lena Rivers 12. *Manus* talking pictures and vaudeville 14-19.

WINSTED.—OPERA HOUSE (Parsons and Morris, lessee; Mills E. Norton, local mgr.): Imperial moving pictures 4. *When Knighthood Was in Flower* 5; good house. Lena Rivers 8; fair, to small business. *The Great Divide* 11.

MIDDLETON.—MIDDLESEX (Henry English, mgr.): John Mason in *The Witching Hour* 10 to capacity; pleased. Polly of the Circus 11, 12 satisfied three good audiences.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Lena Rivers 10. *The Great Divide* 12.

## FLORIDA.

JACKSONVILLE.—AIR DOME (Mr. Clark, mgr.): Excellent, to good business. DUVAL (James Burbridge, mgr.): *Florence Gear in Marrying Mary* 1, pleased a small audience. E. H. Sothers in *Lord Dundreary* 5 to S. R. O.; delighted. Paul Gilmore in *Boys* of Co. B 9. Al. H. Wilson in *When Old New York Was Dutch* 10.—ORPHEUM (W. D. Baldwin, manager): Baldwin-Melville Stock co. in *The Bishop's Carriage* Nov. 30-2 and *Man from Mexico* 3-5; this co. opened this tiny little theatre under its new management and was a pronounced success in every way. Star players in *The Man on the Box* 7-9 and *Thief* 10-12.

PENSACOLA.—OPERA HOUSE (John M. Cox, mgr.): *Colony's Minstrels* 9; matinee house. Al. H. Wilson in *When Old New York Was Dutch* 4; fair business; pleased. *Good Devil* 8. *Marrying Mary* 9. *Hearts of Kentucky* 10. *Red Mill* 11. *Man from Mexico* 12. *Princess* 13. *Wah-Oo-Ma* 21. *The Old Clothes Man* Jan. 1. At the Old Cross Roads 5. *Yankee Drummer* (Lyman Twins) 6.

GAINESVILLE.—BAIRD (Louis Kallfeld, lessee and mgr.): *Boys* (local) Minstrels Nov. 28 pleased large house. *Wah-Oo-Ma* 1. *The Old Clothes Man* 2. *Yankee Drummer* 3.

URBANA.—ILLINOIS OPERA HOUSE (M. Helm, manager): *Woman and Woman* 1; *Great Divide* 2.

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URBANA



placed. The County Chairman 30; excellent, to good business. The Wolf 21; good and house. The Wolf 8. A. Smith's 20. 21. Uncle Tom's Cabin 15. The Gay Old Girl 20. Four Corners of the Earth 22.

**KIRKLAND.**—OPERA HOUSE (J. F. Samp, mgr.): New York 20-5. Play: The Purple Rose. New York Ave. Bros. 20. Mystery of the Devil. Lord Fauntleroy. Nebraska. The Devil and The Gambler's Wife; good business. Gay Old Girl 5 failed to appear. The Wolf 10. Devil's Auction 12. Hans Hanno 14. Tempest and Sunshine 16. A Breeze 12.

**NORFOLK.**—AUDITORIUM (M. W. Jenkins, mgr.): Under the Harvest Moon 1; poor, to light house. A Breeze 2; good attraction; fair business. Hans Hanno 3; fair co. and business. The Girl and the Gambler 8; robust. La Dell-Fox Concert on 11. Ma's New Husband 12.

**FRIMONT.**—LARION (Breed and Phelps, mgr.): Kathryn McCormick in A Night at the Play 6; excellent, to light business. The Time, the Place and the Girl 7; to good house. Devil's Auction 8. Andrew Robson in The Wolf 9. U. T. C. 10.

**FAIRFORD.**—OPERA HOUSE (F. L. Bain, mgr.): The Devil 2; good, to big house. Bachelor's Home 12. Gay Old Girl 15. A Prince of Swedes 12. Tempest and Sunshine 22.

**YORK.**—THEATRE (W. D. Fisher, mgr.): The Gay Old Girl 10. Little Johnny Jones 20.

### NEW HAMPSHIRE.

**KEENE.**—OPERA HOUSE (A. W. Quinn, mgr.): Mrs. Temple's Telegram Nov. 26; delighted good business. Al. Martin's U. T. C. 10. Granatark 15.—ITEM: George H. Bessie, stage director for Mrs. Temple's Telegram, was entertained here by the manager's brother, Dr. D. C. Quinn.

**DOVER.**—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles H. Kiaz, bus.-mgr.: Sherman's moving pictures 5; two good houses. Leigh De Lucy and strong supporting co. opened for week 7 in The Man on the Moon, to large, appreciative audience. Robert Holden in The Call of the North 12.

**PORTSMOUTH.**—THEATRE (W. H. Hartford, mgr.): Robert Holden in The Call of the North 9; U. T. C. 10; pleased. Meadow Brook Farm 10. The Fascinating Widow (return) 12.

### NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): A very acceptable co. appeared 4 in Paid in Full to good business. Grace George in Divorcees 5 pleased large house. Lew Dockstader's Minstrels appeared 9 and delighted a large audience. The Devil 10. The Thief 14. And the Devil 15.—ITEM: The Thief 15. The Devil 16.

**STATEN ISLAND.**—STATION STREET (Fred Fisher, mgr.): The Rocky Mountain Express satisfied good houses 3-4. Helene Grayce and her excellent stock co. opened a week's season 7 in Dorothy Vernon of Haddon Hall, followed by The Man on the Box. Janice Meredith, Thelma, The Devil, and The Three of Us; business to date good. Harder-Hall Stock co. 14-18.—ITEM: The Rents-Santley on 6-12, to capacity. The Married Widow and The Girl with the Golden West pleased. Ben Rose and Ayasha Hare were hits.

THOMAS J. McLAUGHLIN.

**HOBOKEN.**—LYRIC (H. P. Soulier, prop. and mgr.): The Cowboy and the Girl 4-5; excellent business, pleased. His Terrible Secret 6-9, to 2. R. O.: cast competent. Harry Hammill in the lead was good. Specialties by Fred Lytell and Daisy Chaplin were enjoyed. Human Hearts 10-12. Shadowed by Three 13-16. The Thief 16. And the Devil 17.—ITEM: John F. Kean, treas.: A thoroughly enjoyable bill drew packed houses 12-13, vis.: Inez McCullough and Clarence Oliver, James Leonard and co., Charles F. Nepon, Lancton, Lucifer and co., Helm Duo, the Bellatrix Duo, the bill closing with the kinetograph; packed houses.—GAYETY (Chas. Franklyn, mgr.): Sol. Kranz, treas.: The Rents-Santley on 6-12, to capacity. The Married Widow and The Girl with the Golden West pleased. Ben Rose and Ayasha Hare were hits.

ALBERT C. D. WILSON.

**RAYONNE.**—OPERA HOUSE (E. A. Schill, mgr.): Selma Hoffman in The Angel of the Trail 5 pleased good business. The Cooper and Edwards 6-11; large and enthusiastic audiences. Quincy Adams Sawyer 12. Trilly by the Countess and Edwards Stock co. 14-19.

**BIJOU** (Fisher and Shea, mgr.): J. Wilkie Rusk, res. mgr.): The following bill drew capacities 7-12 to big satisfaction: Daly Brothers, La Rose and La Gesta, Phil Herman, Pearl De Forrest co., and up-to-date moving pictures. Leila Sharp, a clever nine-year-old mimic, captured the audiences with her songs and acting.—ITEM: Commenced week 14 the Countess and Edwards Stock co. will be the permanent fixture at the Opera House for the remainder of the season. The members of the co. since their initial performance here three weeks ago have become prime favorites.

**PATERSON.**—EMPIRE (A. M. Bruggemann, mgr.): Sam Elton, O'Brien and Havel, Wilber Mack and co., Butler and Bassett, Maurice Freeman and co., Leroy and Le Vantin, Johnnie Johns and Charles Leonard Fletcher.—LYRIC (F. H. Kislak, mgr.): The Candy Kid 3-8 pleased. Sure Shot Sam 7-9 pleased good houses. A Child of the Regiment 10-12.—FOLLY (Jacob, Butler and Lowrey, mgrs.): Presented the Star Show Girls 10-12; good houses; co. pleased. Sam T. Jack's co. 10-12; satisfactory. Minnie American 14-16.—OPERA HOUSE (Gothchuk, Bied and Zabriskie, mgr.): Konstante 3-4; fair sized audiences; pleased. The Lion and the Mouse 5; fair audience. Vaudeville and moving pictures 7-17; The Thief 18.

**NEW BRUNSWICK.**—OPERA HOUSE (Benj. W. Suydam, mgr.): Blue Jeans 2; fair business. The Dollar Mark 3 failed to pleased large audience. Himmel's Ideas 7-12. Opening play, Princess of Patches, to large house. The Thief 18. Richard Carle in piece entitled Mary's Lamb 19.—BIJOU (John C. Peabody, res. mgr.): Week 1: Bado and Bertram, the Cameramen; Alice Lloyd, Noddy Fagan, Margaret Arnold, Robertson and Franchise, Marion and Helms, Brockman, Mack and Robertson in The County on Mother's Account, the kinograph.

**BRIDGEPORT.**—CRITERION (Ed. H. Moore, mgr.): Frank DeWitt and A Knight for a Day 7; large and well-pleased audience. Life motion pictures and illustrated songs by Abner L. Bowers 8-12. Gorton's Minstrels 13.—LYRIC (Crane and Fleetwood, mgr.): Amelia Caesar, soubrette; Shelby, musical wonder, and life motion pictures delighted the patrons of this house 7-12.—BIOGRAPH (Clarence Darrow, mgr.): Life motion pictures and illustrated songs by Cleo Martin satisfied good attendance 7-12.

**CAMDEN.**—THEATRE (M. W. Taylor, mgr.): Satisfactory business continued at this house. A good bill included George E. Whalen, Morgan Brothers, Marietta Twins, New York Newsboys' Quartette. —ITEM: On Dec. 24 this theatre will be devoted to stock. The Trahern Stock co., featuring Jessie Hall, and supported by a strong co., will produce up-to-date plays. With a good stock co. business should be very good in this city.

**BURLINGTON.**—AUDITORIUM (James W. Lansing, owner; C. M. Lanning, mgr.): When Women Love 5 pleased fair house. Elks' Lodge of Sorrow 6; capacity. Week of 7 (except 11) vaudeville and three sets of pictures, and Charles Hargrave in illustrated songs. Lion and the Mouse 11.

### NEW MEXICO.

**SILVER CITY.**—ELKS' OPERA HOUSE (Howard H. Betts, mgr.): Inn Lohr Stock co. in creditable presentations of The Fatal Wedding, Down East and the Gambler's Wife, The Eagle's Nest, Midnite in Chinatown, The Country Girl, and Little Lord Fauntleroy Nov. 23-28 to poor business; weather miserable. Julian J. Steyskal's Philharmonic Orchestra 20 pleased small audience. With one day's billing, The Raymond Teel Musical Comedy co. played to over \$700 at two performances 1, 2 in The Girl from Bagdad and The Man Behind. The Paul Robart's on 4 failed to appear. The Halliday Stock co. in Under Southern Skies, The Devil, and A Bachelor Girl 7-9. Uncle Josh Perkins 12.

### NEW YORK.

**ALBANY.**—HARMAN'S BLECKER HALL (H. R. Jacobs, mgr.): Charles M. Chapman's Stock co. week 7-12 in an extensive repertoire of popular plays, which were admirably presented by one of the most popular and best co. ever playing here at popular prices; the vaudeville acts proved a strong feature; audiences large and highly pleased. Lew Dockstader's Minstrels 15. U. T. C. 16-17. Otto Skinner in The Honor of the Family 23. —ITEM: PROCTOR'S (Howard Graham, res. mgr.): Week 7-12, crowded houses. James Thornton, Edgar Allen and co., Hoey and Low, Gus Owles Trio, Edna and Ferguson, Bingham and Low Wells.—EMPIRE (James H. Riddle, mgr.): The Treaders, with Fred Finner and Frank Ross as chief fun-makers, drew full houses 2-3. Serenade, home by Ruth Van Osten, had a large following 7-9. Robinson's Night Owls 10-12. New York Stars 14-16. Jeannine's 17-19. Transatlantic 21-22.—GAETY (Mrs. Agnes Barry, prop. H. B. Nichols, mgr.): The Travellers provided a good performance 2-3 to large receipts. Washington Society Girls 2-3 filled the house; Harry Marks Stewart and Mullin Sisters were prominent figures. Big Review 10-12.

Star Show Girls 14-16. Holliekers 17-18. Americans 21-22.—PROCTOR'S ANNEX (Guy A. Graves, mgr.): Pictures and illustrated songs, business continues. Wig-ITEM: Rumors are current that several new features are to be built in this city for the year future. Manager James H. Riddle, of the Riddle and Howard Graham's of Proctor's, have both contributed interesting articles on theatrical matters to the Christmas number of the "Times-Union."

GEORGE W. HERRICK.

**ELMIRA.**—LYCEUM (Hans Circuit Co., leases and mgrs.): Lee Norton, bus.-mgr.): L. Frank Baum 4; fair house. Fred Nibley in Italy 7; good house; delighted. Dockstader's Minstrels 14. Mrs. Temple's Telegram 15. Fred Nibley 16. York and Adams in Playing the Piano 16.—MOZART (G. W. Middleton, mgr.): Mass Twins, Clark-Hamillians, Delphine and DeMar, Dan Morris, Eddie, Delphine and Adams 17. Eddie, Eddie 18. Eddie, Eddie, Delphine and Adams 19. Eddie, Eddie 20. Eddie, Eddie, Eddie 21.

**HALTO.**—(F. W. McConnell, mgr.): Angels and Leslie, Max Bruno, John H. Hahn, Mimie Wilson, Sue Dale, and Kelly Margaret La Vina, Mimie Wilson, Sue Dale, and Kelly 7-12; excellent business.—HAPPY HOUR (Ira Van Mark, mgr.): Edward Van Horn, Joseph Smith, Clara Reed, and motion pictures 7-12; capacity.—ITEM: William Clifton, recently of the Riddle's Glen Opera co., has joined The Newly Weds and Their Baby. Harry Koenig has been appointed treasurer of the Orpheum Theatre, Harrisburg, Pa.—E. Maxwell has been engaged by the manager of the Standard by Three on—General E. Maxwell has decided to erect a vaudeville house in Forest City, Pa.—Three former managers—Herbert Salinger, Henry Taylor, and William Van Dyne—are being considered for the management of Riddle's, now vacant.

J. MAXWELL BEERS.

**SYRACUSE.**—WITTING (John L. Kerr, mgr.): L. Frank Baum's Fairylogue 2; good sized matinee house. Mary Manning in A House of Cards 4, 5, pleased large houses. Fred Nibley's pictures of Italy 6 pleased good house. The Devil, with Edwin Stevens, to big houses 8, 9. Richard Carle 15. Mandie Adams 18. —ITEM: RANTABLE (S. Rastable, mgr.): Hal Reid 19. —ITEM: The Rantable 3; nice production, to good business. The Cowgirl Girl 4; fair, to fair business.—THE COUPON 2-3; The Little Organ Grinder 10-12. Thorns and Orange Blossoms 14-18. In at the Finish 17-19.—GRAND (The Grand Co., mgr.): The Patriot, May Tully and co. De Witt, Burns and Torrance, George H. Wood, Signor El Cat, Ra Fayette's dogs, and Cooper and Robinson drew well 7-12.—ITEM: Harry J. Ridings, a native, was here 8, 9, as manager of The Devil. He is much improved in health after having undergone an operation.—W. H. O. Sparks, who managed the stock engagement of Katherine Barber in this city two years ago, is manager of The Kentucky. Frederick Trappel, leading man for Mary Manning, was entertained here.

E. A. BRIDGMAN.

**WATERTOWN.**—CITY OPERA HOUSE (W. Scott, Mattraw, mgr.): Ferdinand Graham and co. Nov. 30-5 pleased fair business. Plays: "Ostier Joe, the Convict and the Lady, Ten Nights in a Barroom, The Country Kid, and The White Capa, Vogel's Minstrels 8; weak performance; good house. Dusky America 12; capacity. The Arrival of Kitty 16. Hearts for Mooses.—OPHEUM (George H. Moore, mgr.): Eugene Coddington, mgr. The Great Richards, C. Littlefield, the Careys, the Banks-Bryce-Duo, Ott's Four Players in The Gibson Girl, and moving pictures drew excellent business; The Laughing Horse was excellent.—ITEM: Amateurs held sway at the City Opera House 4. The prices of \$10, \$15 and \$20 offered by the Graham co. were carried off by Cleary Brothers, dancers; Ruth Davis, singer, and Edith May, singer.—The Elks held their services 5.—A farewell testimonial benefit performance was given at the Orpheum 9 for ex-Manager Mack to R. O. Stewards, who (Manager and Mrs. Mack) presented their own act of vaudeville and mental telepathy.—Ben Gilbert, of Adams, has replaced Wilfred Munk as musical director.

MT. VERNON.

**THIRTY.**—(WALTER ROSENBERG, prop.; Sol. Schwartz, mgr.): Harry Shean and co., Will Cullen, Frederick Venita, Cimie Stanley, 7, Wyoming, The Two Sisters, The French Spy, The Convict and the Lady, Ten Nights in a Barroom, The Country Kid, and The White Capa, Vogel's Minstrels 8; week performance; good house. Dusky America 12; capacity. The Arrival of Kitty 16. Hearts for Mooses.—OPHEUM (George H. Moore, mgr.): Eugene Coddington, mgr. The Great Richards, C. Littlefield, the Careys, the Banks-Bryce-Duo, Ott's Four Players in The Gibson Girl, and moving pictures drew excellent business; The Laughing Horse was excellent.—ITEM: Amateurs held sway at the City Opera House 4. The prices of \$10, \$15 and \$20 offered by the Graham co. were carried off by Cleary Brothers, dancers; Ruth Davis, singer, and Edith May, singer.—The Elks held their services 5.—A farewell testimonial benefit performance was given at the Orpheum 9 for ex-Manager Mack to R. O. Stewards, who (Manager and Mrs. Mack) presented their own act of vaudeville and mental telepathy.—Ben Gilbert, of Adams, has replaced Wilfred Munk as musical director.

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and Tom Walker, Bernardi, Julia King and co., Griff, the Olivette Troubadours, Hallmar and Brown, Robert's animals, and electrograph.—COLUMBIA (G. Nelson Teets, mgr.): The Champagne Girls in Gay Coney Island and On the Frontier 7-9; co. and business excellent. The New York Jr., 14-16. The Ducklings 17-19.—OPHEUM (H. F. Parke, mgr.): James Malone, Mollie Grauman, Savoie, and illustrated songs and moving pictures 7-12.—ITEMS: Sam Gibney, who has been playing the part of Delores with The End of the Trail on, has resigned to join the Hawley-Wilson Repertoire co. She has been replaced by Florence Johnstone, late of the Madison Stock co.—Charles Mack, acting manager of The End of the Trail co., who was injured at La Ferte, Ind., rejoined the co. here.—Elks' memorial service 6.

**LANCASTER**—FULTON OPERA HOUSE (C. A. Yester, mgr.): Blanche Walsh in The Test 5 pleased two good evenings; The Thief 5 pleased fair house. The Hall Stock co. included Charles F. Ward and Raymond S. Payne, 7-12 (except 9); pleased fair houses. Plays: A Country Boy 1-2. The Gamblers of Wall Street, The Fisherman's Daughter, Bronco Buster, Across the Continent with a Circus and the King of Tramps. The Drummer Boy of Shiloh 16-18.—FAMILY (Edward Mozart, mgr.): Six Arabs, the Saharas, Cleo and Rochelle in An Actor's Antics, Elsworth and Earle in His Day Off, Hammett and Forrester, Billy and Pauline Lloyd and moving pictures pleased large audiences 1-12.—SCENE (V. O. Weller, mgr.): Florence Posen, with illustrated songs and moving pictures 7-12; business good.—DREAMLAND (George M. Krupa, mgr.): Will H. Irvine, with illustrated songs and moving pictures 7-12; good business.—ITEM: Frederick Ward delivered his lecture, The Wit and Wisdom of Shakespeare's Fools, 7, at Franklin and Marshall Academy in this city.

**ALLEGTON**—LYRIC (Mishler and Worman, mgrs.): The Harder-Hall Stock co. closed 5 to average fair business, presenting A Country Boy in New York, The Bronx, The Fisherman's Daughter, The Boy with the Bowtie, The King of Tramps, The Millionaire, New York, A Dangerous Double, and Across the Continent with a Circus, specialities between acts by Daisy Garrison, Cassia, Raymond Payne, Will Strauss, and the Collins Sisters. The Arion Society gave their nineteenth annual concert 7. The programme was a varied one, highly pleasing a large audience. The Thief 8; large and pleased audience. Royal Welch Choir (return) 9 to full house. James Kennedy Stock co. 14-19 (except 15). The Lion and the Mouse 15.—OPHEUM (Vincent, Wilmer and Moyers, prop.): Sam Meyer, mgr. An excellent bill 7-12 pleased fair house. The Girl Who Has Died and Shelton, Estelle Wardrobe, and co., in A Honeycomb in the Cattails, Celia Panna and Hilda Dancer, and Carmine and Harris, with Pauline, the French hypnotist, large and delighted audiences.

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**TYRONE**—ACADEMY (G. C. Boecking, mgr.): The Boy with the Bowtie 5 satisfied good house at matinee, poor house at night. Buster Brown 8 pleased good house. Burger and Altman Stock co. 10-12. Julie A. Neff's Altono (P. C.) City Hall 17. Commonwealth Lodge, Orchestra 18.—JACQUES (Mack Schubert, mgr.): Geraldine McCann, Louis Rastelli 3-6; continued good patronage. Aspinwall and White-side in A Trip in an Automobile, and Charles Kramer; strong bill to packed houses.—ITEM: Miss Walton, who has been recalled to Hirschfeld by F. Lynch, of Hirschfeld, has been appointed to fill the vacancy.

**TYRONE**—ACADEMY (G. C. Boecking, mgr.): The Boy with the Bowtie 5 satisfied good house at matinee, poor house at night. Playing the Poets 10-12; good business. Dockstader's Minstrels 10 pleased two large audiences. The Great Divide 24. Himmelstein's Ideal 25-Jan 2 (except 29). The Girl Guest 26.—OPHEUM (Wilmer and Vincent, prop.): Fred Osterstock, mgr.: is being conducted as moving picture exhibition. Will on Dec. 21 resume its original policy—i. e., presenting Keith and Proctor vaudeville.

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## NEW VAUDEVILLE ACTS.

SEVERAL EUROPEAN AND AMERICAN NOVELTIES OF MORE OR LESS MERIT.

Walter Le Roy and Company, Jessie Preston, Lucy Weston, Mary Gibbs Spooner and Company, The Marimba, Three Blanchet Brothers and Randolph, Louis King and Herbert Brooks, Clarence Motes, James Francis Sullivan, Harrington and Giles, Fanny Ferris and Company, and Mr. and Mrs. Howard Truesdell.

The following new acts were seen in New York and Brooklyn last week:

Skit on the Girl-Reporter.

At the Family Theatre (125th Street), Fanny Ferris put on a new sketch entitled "Patsy's Snoop," supported by Andrew Lewis and W. L. Meehan. Patsy is a newspaper woman, now at the business, who has been sent to interview an actor after his stellar debut. To "boat out" her rivals she enters his apartment unannounced and locks the door behind her. She has carried the breakfast the actor had ordered and placed it on a table. An old reporter friend of the actor is announced, and Patsy hides on a lounge under a covering. The reporter enters and asks a special interview. By a ruse he is gotten out for a time. The actor is informed by 'phone that a woman burglar is in the hotel. He mistakes the girl for the thief. Pleading hunger, she partakes of his breakfast and spills coffee over her skirt. She goes to an adjoining room and removes the garment, later appearing in the actor's bathrobe. Meanwhile the reporter has returned, discovers Patsy's jacket, and accuses the actor. The girl enters and declares herself. Seeing a scandal the reporter is jubilant. The actor remonstrates and introduces Patsy as his wife. The reporter apologizes and leaves. To square himself with the girl the actor proposes, and they depart to be married at once. The dialogue at times drags, and the business is not as rapid as it should be. A fine bit, which, however, could be improved upon, was Miss Ferris' imitation of a woman at a sample counter in a department store. If she partook of the breakfast while doing the imitation it would create a big laugh. At the girl reporter Miss Ferris pleased, though a pathetic bit seemed beyond her. Mr. Lewis played the actor admirably except for some slight hesitation in lines and business. Mr. Meehan seemed miscast as the reporter. Before a poor house, third on the bill, and with inadequate scenic equipment, the act went surprisingly well. It has material for a real hit.

### A Play on Hair.

At the Grand Opera House on Dec. 14 Howard Truesdell presented his latest hit by Una Clayton, entitled "A Corner in Hair." Fourth on a bill of particularly strong acts, this latest effort of Miss Clayton proved a laughing success of very large proportions. Jack Armstrong (Mr. Truesdell) has returned from an African trip minus his natural hair covering, due to a fever. Tom Allen (Harry D. Crosby), a friend, and Mrs. Dolly Eltinge (Mrs. Truesdell) working at cross purposes, create a mix up that holds until the end of the act. Armstrong is to marry Mrs. Eltinge, but dreads her learning of his baldness. To help him out of the difficulty Allen tells his fiancee that Armstrong is "cornering" the hair market, and on account of his worry regarding the transaction wished to keep from the thought of hair. The woman to aid her sweetheart proceeds to clinch the "corner" by phoning his club to send every member's surplus hair to him at once, and by having her maid (Celia Griffith) give up her locks and purchase all the hair in sight. Boxes, packages and bundles of hair galore arrive at opportune moments. At the end the real disclosure of Armstrong's loss comes out, and all ends happily. Mr. Truesdell's work was admirable, the many bits of business and his continuous fast comedy capturing the large audience from the start. The support was exceptionally capable, Mrs. Truesdell giving an especially pleasing and even comedy performance. The act is one that New York should not lose.

### A Wonderful Instrument.

A quartette of West Indian boys, under an able leader, appeared at the Fulton, Brooklyn, and gave great delight with their superb playing of their native instrument, the marimba. The marimba, in various forms, has been played here before, but never with the artistic skill and effect produced by these players, who work with an enthusiasm that produces the best results. The sounds they bring from this strange device of wood and metal are soothing and pleasing in the extreme, and the audience waxed enthusiastic after each number. They opened with a selection from "Cavalleria Rusticana," followed by quaint native airs and closing with a number called "Minerva." The instrument used to far superior in tone to anything of the kind heard here in the past, and the act, taken as a whole, is one of the most pleasing novelties of the season.

### Condensed Rural Comedy.

Mrs. Mary Gibbs Spooner, whose season at the Brooklyn Park Theatre was suddenly ended by fire a few weeks ago, made her vaudeville debut at Keeney's in a condensed version of "Aunt Cynthia's Homestead," by Ullie Akerstrom, which was done at the Yorkville Theatre as a full-sized play very recently, and was reviewed in THE MIRROR. Miss Akerstrom did heroic work in the condensing process and cut the play down to "bones." Mrs. Spooner received an ovation at every performance, as she has legions of friends in Brooklyn. She was assisted by Miss Akerstrom, Thomas Callahan, Earl Redding, Julia Varney, Ida Ackerman, Gus Barnard and others. The sketch concludes with a lively country dance and the foiling of the villain by Aunt Cynthia. Mrs. Spooner responded to several curtain calls.

### Some Suggestive Songs.

Lucy Weston, the English comedienne, who was seen last season as an "Advanced vaudeville" attraction for a short time, and then joined Ziegfeld's forces, made her reappearance at the 125th Street Theatre, presenting her singing specialty. Miss Weston is a young woman who knows the value of a wink or a gesture in sending home the point of a song, although the songs she uses explain themselves only too well. They are nearly all suggestive, and as Miss Weston's enunciation is excellent, every line reaches to the furthest corner of the house. There is no excuse for a performer of Miss Weston's talent using material of this kind in theatres that are supposed to cater especially to family patronage, and if she hopes to be a favorite with the average American audience she will make a complete change in her repertoire at once.

### Hilarious Irish Comedy.

Walter Le Roy, who recently resigned from The American Idea, returned to vaudeville at the Fulton, Brooklyn, presenting the sketch, "Hogan's Millions," written for him by George M. Cohan. It is a sort of sequel to Hogan of the Harem, and shows Michael Hogan as a millionaire through a fortunate investment in a livery stable. Hogan is anxious to enter society, and falls into a trap set by a designing woman who

is badly in need of \$1,000 and is assisted in her scheme by a youth named Jim Royster. The dialogue is full of good lines that are delivered by Le Roy with theunction for which he is famous, and the laughter was almost continuous. Florence Clayton and Ralph C. Whitehead furnish capital support.

### A Scotch Comedienne.

Jessie Preston, a buxom Scotch lassie, made her first bow to an American audience at the Colonial. Miss Preston worked very hard and met with some degree of success in one or two of her songs. She does a Salome burlesque that is rather funny on account of her size. A Dutch Scotch number, with a wooden shoe dance, is also fairly good. She opens with a ballad called "Dear Loch Lomond," and follows it with "Jack McPherson," in which she does a male impersonation of a laddie who is very popular with the girls. A parody on Lander's "I Love a Lassie," shows the singer in an extravagant make-up. If she would cut her act in half, Miss Preston would stand a much better chance of success. It is too long, and some of her songs are rather tiresome.

### Elaborate "Sister Act."

The Clarence Sisters at Keeney's offered a "sister act" somewhat out of the ordinary run. They have expended a good deal of money for scenery and effects, and even use a real live pony in a song of cowboy life. Several quick changes of costume and scenery are made while the stage is darkened, and the performers work with great energy. Their singing is distressing, but they deserve credit for an attempt to do something a little different from the cut and dried routine.

### An Irish Monologue.

Still another of the Keeney novelties was the appearance of James Francis Sullivan, the well-known Irish comedian, in a monologue. Mr. Sullivan has appeared in many big musical comedy productions and also in vaudeville with partners of all kinds. That he is quite well able to entertain alone was proven by the laughter that greeted his odd jokes and songs. He has a most amusing brogue, of the "sponge-cake" variety, and an unfailing supply of animal spirits that does much to keep the audience in good humor.

### Comedy and Magic.

Louis King, formerly of Ziska and King, and Herbert Brooks, who used to do a single turn, have joined hands, and presented their new act at Keeney's. Mr. King uses his familiar methods with good results, and won a good many laughs with his clumsy clowning. Mr. Burns does a number of his card tricks and feats of sleight-of-hand. When the rough edges are smoothed out the act will be one that will make a strong appeal to the average audience.

### A Musical Quartette.

The Three Blanchet Brothers and Randolph were in the Keeney programme, offering a straight musical turn without a vestige of comedy, for which fact they deserve a vote of thanks. They are hard-working, business-like young men, who play popular music briskly and pleasingly. They open with saxophones, then use marimaphones, bamboo bells, and xylophones, and finish in one with cornets and a trombone.

### Hebrew Comedy.

Harrington and Giles opened the bill at Keeney's in a Hebrew comedy act that includes the usual dialogue, parodies and dances. The dancing is perhaps the best feature of the turn, which is like a hundred others of the same class.

### NEW ORDERS OF OLD STANDING

The "new" orders reported to have been issued from the United Booking Offices last week in point of fact are not really new in the sense that they actually originated only last week.

When seen by a Mexican man regarding the matter, one of the leading representatives of the United Offices said:

"That order requiring an agent doing business with the United Booking Offices for acts of his own or in which he was interested as booking representative, to pay the United Offices a rental fee of two and one-half per cent, is not actually new. We have always required an outside agent to pay us rental for booking his acts. We find that this rental is due us for our time and labor."

In regard to the other order requiring any act or acts that desired to change routes or time, to place the matter before the Executive Board of the United Offices, the United representative said:

"There is nothing to add to this statement at present. We have also been doing this in the past in most cases arising, and this order was made simply to stop the frequent promiscuous changes made by acts unnecessarily."

To the Mexican it would seem that the first order referred to has an argument on each side. While it may be perfectly true that the United Offices are put to considerable expense in booking acts not controlled by them, yet it would seem that they get a goodly share of profits directly through their interests in the theatres under their control, and it seems a hardship to the small and struggling agent to have to pay a possible half of his five per cent, to have his bookings filled. On the other hand, this is just what the actor in vaudeville has argued against for years. And again the special or exclusive agent has frequently paid half of this to the parties directly interested in the theatres in which he was booking his act. So there is nothing very new or startling in the announcement, and it would seem to work no hardship under these conditions.

The second order referred to is a just one on the face of it, and should work for the benefit of all concerned.

### ROBINSON TALKS OF PLANS.

D. L. Robinson, resident manager of the Colonial, is very busy completing the details of his big theatre and restaurant scheme that will be launched at Brighton Beach early next Summer.

In speaking of his enterprise the other day Mr. Robinson said: "The Colonial, Amsterdam, of which I am president and manager, has secured the old Rader Hotel property, at 86, Avenue and Ocean Parkway, and will erect two modern, absolutely fireproof buildings of Moorish design, one a theatre and the other a casino-restaurant. The buildings will have twin fronts and will be of elaborate and ornate design. The architect is Stephen W. Dodge, of Dodge and Morrison, and his plans are now in the hands of the officials of the Building Department of Brooklyn. The theatre will seat about 2,000, and only the best programs will be presented. We expect to break ground January 1, and the place will be ready by the time the warm weather comes."

"You might add," continued Mr. Robinson, "that this new venture will not affect my business relations with Mr. Williams. I have been with him since he started in the theatrical business, and I hope to stay with him as long as he remains in it. I am a great believer in the future of the Brighton end of Coney Island as a pleasure resort, and am confident of the success of my plan. The time may come when it will be preferable to keep the place open the year 'round, but we shall begin by doing business only in the Summer time."

### PROCTOR BUYS HOTEL.

F. F. Proctor, who has been a resident and property owner in Larchmont for many years, has purchased the Bevan House and cottages, which adjoin his home. The Bevan House has been a popular summer hotel, but Mr. Proctor has not decided just what he will do with it. The property has an extensive frontage on Larchmont Park and extends back to the shore of Long Island Sound.

### DE ANGELIS SIGNS WITH WILLIAMS.

Jefferson De Angelis has succeeded to a tempting offer made by Percy G. Williams, and will make his vaudeville debut at the Colonial on Jan. 4, in a one-act musical comedy, supported by a cast of well-known players.

## THE KEITH AND PROCTOR THEATRES.

Bits and Bondu, Cressy and Dayne, and Lucy Weston the Stars.

### Fifth Avenue.

The laughing honor of the week was carried off by Will M. Cressy and Blanche Dayne in Mr. Cressy's "The Wyoming Whoop," which has not been played very often here. It shows both players at their very best, which means that the audience has a half-hour of rare enjoyment. Michel Ettie and Bondu, the bill and helped to draw big crowds as well as entertain them. Annette Kellerman's exhibition of diving (third week) was as big a hit as ever, the charm and grace of the performer causing unlimited favorable comment. Nat M. Wills' monologue is happily delivered and he keeps his hearers in a constant roar. Jean Clermont's Circus Parodist is a quaint act that always pleases. Sydney Deane and company have added some new songs and otherwise improved "Christians" on Blanchet's "Jungle," which is still popular. Paul Quinn and John T. Mitchall scored in "The Land Agent," for which they carry two special drops. Clasino, the shadowgrapher, Vronsky and Walsh and the pictures were the other numbers.

### 125th Street.

Lucy Weston headed the bill, and a review of her performances in "Fan Tan" Boarding House kept the walls of the theatre modish from the laughter that followed every move on the stage. The Four Flamingos have a lot of good rough comedy in their acrobatic turn. Charles Kenna, as the fakir, introduced a number of localities that scored heavily. Harry Grable's cleverly trained baboons brought screams of delight from the children. The Trio Delour offered a most artistic operatic number, well sung and superbly costumed. Pauline Hoch, assisted by Marguerite Forrand, William E. Gladstone and Fred Barth, was well received in "Love, Young Dream." The Spiller Musical Bumpers opened the bill with lively music, and the pictures closed as usual.

### HAMMERSTEIN'S VICTORIA.

Walter C. Kelly and the Thomas J. Ryan-Richfield Company Score.

Gertrude Quinlan and company in a sketch called "Zazu's Hit," headed the list Monday afternoon and evening, as the act was not seen again during the week. Walter C. Kelly's name went up on the bill on Tuesday and Wynne and Lewis made up the time left open by Miss Quinlan's withdrawal. Mr. Kelly went on just before intermission, and his Virginia court room stories proved extremely amusing, as they always do. An equally strong hit was made by the Thomas J. Ryan-Richfield company, in "May Day's" Revue, Dorothy Russell made her re-appearance and played this house for the first time. She accompanied herself on the piano while she sang "Home" song and a medley of the refrain of Harry Lauder's Scotch dirries, and finished with a song called "When I Marry You," winning two encores with the assistance of a "pinger" seated in a box. Bebe Wynn's charming personality and well selected combination to make an act that lingers pleasantly in the memory. And she made one of the big hits of the bill. Francis Olliver's novel acrobatic act was well received. The Six American Dancers tramped cleverly, and Charles P. Lewis' "Lambeth Stomps" were on view for second week. Carmy and Starcher opened the bill with a good dancing turn, finishing with a "tough" character clog. "The Push-Cart Race" was shown by the Vitagraph.

### ALHAMBRA.

Thomas W. Ross the Headliner in Sewell Collins' Playlet.

Thomas W. Ross, cleverly assisted by Margaret Moffatt, Sam Wiltse, and Claude, the real bellboy, made his Manhattan vaudeville debut in "Awake at the Switch," by Sewell Collins, which was reviewed in THE MIRROR last week. The "say little bambino" was extremely well liked by the Alhambra patrons, who laughed loud and long. Julius Steiger presented The Fifth Commandment with his accustomed success. Winona Williams sang and ventriloquized charmingly. Her beauty is enhanced by her neat and tasteful dressing. Wynne and Lewis made the Harlequin laugh so heartily that the noise reached Oscar Hammerstein, who engaged them to play the Victoria also, beginning on Tuesday. Jack Mason's "Commencement Day, with Phyllis Lee, was extremely well liked by the Alhambra. The Windmills have a novel eccentric musical turn that is quite good. Other acts were Hassan Ben Ali's Arabs, the Singing Kempta, Marino, Neve and Marino, and the Vitagraph.

### BLANEY'S LINCOLN SQUARE.

Vesta Victoria Held Over—Francesca Redding Wins Many Laughs.

Vesta Victoria, undisturbed by her little adventure with the police, who failed to have her arrest start was a trifle short for a Sunday performance, but were unable to prove it to the satisfaction of the judge, continued to attract large audiences. Her new songs are now all in smooth running order, and she doesn't have to coax the audience to join in the choruses. "Sally, the Pride of the Pallet," is still the best of the lot. Francesca Redding made the laughing hit of the week in Charles Lee Calder's "Havana," in which snappy lines, amusing business and funny situations combine to produce a very happy effect. The supporting company was excellent. Mammal Romain, assisted by the Foley Brothers and Palmer Sisters, entertained nicely in "Dance a Row." Joe Flynn and his book were on hand, and Maude Odell finished her long engagement, and Princess Kovoshi and Yamamoto played a return date. Ed. Foster and "Wise Mike" Hodges and Lauchner, and the Blankees were also in the bill.

### CLEVELAND HIPPODROME IMPROVEMENTS.

The Cleveland Hippodrome, the lease of which has been secured by E. F. Keith, is undergoing extensive improvements, and will be reopened Dec. 21, under the direction of Harry A. Daniels, Keith's Cleveland representative. Mr. Daniels announces that the opening bill will cost \$12,000, and will open the eyes of the Clevelanders. The Keith lease runs from Dec. 14, 1908, to Jan. 1, 1911, at a rental of \$3,000 a month. When the Keiths do not pay through, it was rumored that William Morris, who was an unsuccessful bidder for the Hippodrome, would build a new theatre if a good site could be secured.

### LAUDER STARTS ON TOUR.

Harry Lauder got a rousing send off at the American Music Hall on Sunday evening, and started on his annual tour of the United States and Canada yesterday evening in Philadelphia. The entire company, orchestra and business staff will travel on a special train, consisting of a private car, two Pullmans and a baggage car. The party will eat and sleep on the train. The farthest point West to be played in Kansas City, and the tour will close in Montreal on Jan. 9. Hugo Morris and Ted D. Marks will see that the receipts break all records.

### ENGLISH PERFORMERS MAKE PROTEST.

A mass meeting was held in Hyde Park, London, a few days ago, to protest against the proposed law to punish those who cause a woman or child to take part in a public performance involving any danger. It is contended that this law would interfere with 10,000 people out of work. The death of a sharpshooter's assistant at a London music hall, through being shot in the head, has started a movement in favor of the passing of the new law. Hundreds of well-known acrobatic acts would be prevented from appearing in England if the law is put on the books.

### TO TEST SUNDAY LAW IN MONTREAL.

The managers in Montreal intend to make another attempt to test the law relating to Sunday performances. Chants were booked for an "Academy of Music," the Theatre Francais and Bondu's "Non-Veantes" (a French theatre recently secured by Bondu) for Sunday last. For some time past the moving picture houses have been open on Sunday, and this has encouraged the managers of the larger theatres to try to get some of the business. The authorities are very much opposed to Sunday performances, owing to the strong sentiment against them on the part of the leading citizens and the clergy.

The first performances at the Academy and Bondu's took place last Sunday, and the police were on hand to collect evidence for the prosecutions that will follow. The bills included songs and moving pictures.

## LIZZIE EVANS AND JEFFERSON LLOYD.

The above picture shows Lizzie Evans and Jefferson Lloyd in a scene from their comedy playlet, "Turning the Tables." The offering is unique and the acting artistic, a combination unusual on the vaudeville stage. They have met with instantaneous approval from press and public and are a fixture in vaudeville.

### AMERICAN MUSIC HALL.

Harry Lauder Finishes His Engagement in a Blaze of Glory.

Harry Lauder concluded his four weeks' engagement on Sunday evening. It has

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## ETHEL MAY

"THE MYSTERY GIRL"

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(Member V. C. C.)

BLANCHE

## CRESSY AND DAYNE

IN VAUDEVILLE PLAYING "CRESSY SKETCHES"

From Squire Tappan's Diary:—I presume I'd made more money if I'd got married; but I wouldn't have had any more.

## AMONG AGENTS AND PRODUCERS.

Louis F. Werba and Julian Mitchell to Put On Novelties.

Louis F. Werba and Julian Mitchell have in preparation a series of one-act musical comedies and dramatic sketches that they intend to put on in vaudeville. The first one is to be called "Spirit-Land," and will have a large cast and a chorus of fifteen girls. It will be produced early in January under the personal supervision of Mr. Mitchell. One of the ideas of the producers is to eventually join several of the sketches into one big musical production.

Ruth Richmond, who has been playing in The Man of the Hour, will soon produce a new sketch named "The Call of the Heart," which will require a cast of four people.

Ed Gallagher has resigned from the White Rats because of possible complications that might arise owing to the fact that he is both actor and agent. As an agent, in conjunction with Joe Wood, he has been very busy of late, and the fine new offices of the firm at 1358 Broadway show every indication of prosperity.

R. A. Ralfe's Ten Dark Knights opened in Dublin on an all-American bill, and scored a tremendous hit, being immediately booked up solid. The Colonial Septet followed the Dark Knights the next week and duplicated their success.

Mudge and Prouty have received word that Kendall Weston has scored a success in the high-class dramatic sketch, "What Money Can't Buy," written for Mr. Weston by Edward F. Payne. Mr. Weston opened in New England and will probably be seen in New York in the near future.

Mrs. Joseph Physick is the authoress of a new musical comedy sketch that will have seven big scenes, painted by Mr. Physick. The piece requires a large cast.

Harry Walton and Lew Morton have joined hands in Europe as producers and have six acts in running order. When last heard from Mr. Walton was on his way to Paris to supervise the staging of two turns.

Israel Zangwill's one-act play, "The Never-Never Land," was produced at the Majestic, Chicago, last week. Mr. Zangwill's summary of the play is as follows: "At the moment of death the dying sometimes see, and live over again, a tragic event in their lives. Upon this basis I have built up this weird dramatic situation, in which a vision that comes before a dying woman is shown upon the stage, and the eventful happening of her past, enacted half a century before the curtain rises, is again revealed to her in all its dramatic and passionate intensity."

Carlyle Moore and company will open in Mr. Moore's sketch, "The Man's the Thing," at Pittsburgh, next week, and after that engagement will go direct to Spokane, Wash., opening Jan. 3. They will not return to New York until March.

Frances Gerard, the soprano, has just finished a twelve weeks' engagement over the Mosart Circuit, and is now playing the new Canada time. Miss Gerard will come back to the Mosart houses after Jan. 1.

Bradlee Martin and company, including Jessie Courtney, produced their new act, "I'll Never Be Jealous Again," at Harrisburg, Pa., Dec. 11. They will get it in shape for the "big time" at New Brunswick this week.

J. C. Nugent, assisted by Grace Fertig, appeared at the Fifth Avenue Theatre Dec. 12 in "The Rounder," which has not been seen in New York since its first production some years ago. Although opening the bill under adverse circumstances, it received two curtain calls. As a laugh-producer and at the same time an artist of artistic merit, "The Rounder" is of a high order. Mr. Nugent's quiet comedy strongly reminded one of the work of William Collier. The support of Grace Fertig is admirable.

Charles Horwitz is one of the busiest sketch writers in the country to-day. He has recently completed the following new sketches: One for Mr. and Mrs. Mark Murphy, entitled "The Resurrection of Clancy: The Money Game," for Mrs. James Richmond Glenroy, who is supported by Charles Burrell; "Duffy's Ride," for James F. Leonard; "Widow Casey, Laundry Lady, for Stein and Earl, and others, including one for Al Lester and company.

The following acts were sent out from the Independent Booking Office last week: The Four Nightingales, Garland and Gaden and Laura Lorraine, Neapolitan Opera Four, Fielding, Fisher and Fielding, Harry Holman and company; William Amos, Four Stagpools, Hanlon's Fantasma, with Alfred, Fred and William in their farcical pantomime, Fantasma-Superba-Phun; Don Leno's Ten Happy Youngsters, Four Musical Kiehns, Al. Cameron company, Lester Brothers and Cleighton, Sisters (five people), May Ward and her Eight Dresden Dolls, Spinsell, Meers and Adolph, and Keno, Welsh and Melrose.

William S. Cleveland is branching out in earnest. The latest department added to his Prudential Vaudeville Exchange in the Knickerbocker Annex is the William S. Cleveland Theatrical and Vaudeville School. Mr. Cleveland announces that artists of world-wide reputation will be in charge of every department, and that it will aim to help professionals as well as develop deserving amateurs. Sketches, songs and other material for vaudeville performers will be prepared to order. Altogether the school promises to be a distinct innovation. It is positively stated by Mr. Cleveland that no mere stagestruck cranks will be accepted as pupils. All must qualify before being taken in.

Jesse L. Lasky's latest offering is "Ruth Allen and Her London Johnnies," being shown for the first time in New York this week at the Colonial. Miss Allen, who has been seen in some big productions, plays an American newspaper writer. There are several new songs used in the act.

## VAUDEVILLE JOTTINGS.

The Rooney Sisters will sail for England in April to play in a big production called "Jack and Jill." They will be the only American performers in the piece.

Several young theatrically inclined people of Harvard have organized the Rosebud Club, and have established rooms at 101 East 103rd Street, where visitors are always welcome. Among the members are Irving Spillman, monologist; Rita and Ott, Dutch comedians, and Evans and Lee, known as the comedy kids.

Bernard Ulrich, manager of the Loris Theatre, Baltimore, recently applied for a permit to give Sunday concerts at his house, but the request was refused by the Police Board.

Leo Donnelly, the Philadelphia reporter-monologist, has been booked for the Orpheum Circuit.

Joseph A. Diemer, who is playing in the West, supporting Alice Mordock, was made a member of the T. M. A. in Seattle Lodge, No. 62.

W. J. Churchill's Happy Valley Minstrels, touring England, are made up with brown instead of burnt cork.

Frank A. Ferguson is the pioneer on the Southern circuit in a serious dramatic playlet. He is appearing in his own one-act drama, "The Ace of Trumps," in Alabama, Arkansas, and Texas, and audiences and managers express approval. In theaters where comedy and farce only have been played, Mr. Ferguson is meeting with close attention and genuine applause. Lillian Woodward is playing the role made famous in vaudeville by Rose Coghlan.

## VAUDEVILLE.

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## ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID UNTIL AUGUST, 1909

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New Act in Preparation for Next Season.

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And Her PICKANINNIE MINSTRELS

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HAVE YOU SEEN THE CASH REGISTER THAT

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It's one big scream, the only one of its kind made. If so you have got to show me.

I'M FROM INDIANY

BY GOSH

"The Chalk Line" by Una Clayton. S. A. PECK, Manager. Direction E. S. Keller.

"Zit," in New York Journal, Nov. 7, 1908, said:

"Anybody will show me a more honest, upright, full-blooded, non-explosive, original and all-at-home comedian, then

## JAMES HARRIGAN

I will present him with a diamond pin.

## MIDGELY and CARLISLE

Gertie

IN VAUDEVILLE

Dec. 14, Majestic, Milwaukee, Wis.

Dec. 21, Haymarket, Chicago, Ill.

## JOE, MYRA, BUSTER, JINGLES, LOUISE

Myra is drinking Sherry, while

Joe has a Tom and Jerry;

Buster is drinking October

Ale and shouting "Hoch der Gerry."—BUNK.

Will be at home, Ehrich House, 229 W. 26th St., two weeks, Dec. 14 and 21.

EDDIE KELLER, Agent.

JACK IN THE BOX

## BAILEY and AUSTIN

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A Singer of good songs—and sometimes working at it

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THE DAINTY COMEDIENNE

Presenting the Season's Best Novelty,

"HIS LOCAL COLOR."

(By MISS CLAYTON)

Author of Edna Phillips' "Lost, a Kiss," "The Chalk Line," Harlan Knight &amp; Co.; "Painey's Scop," Fanny Ferris &amp; Co. "The Devil," Robert Keppel; "The Dreamer" (new) and "A Corner in Hair," Howard Truesell.

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Looney's Hoboes—Maj. Milwaukee, Wis. Haymarket, Chicago, 21-26.  
Looney's Military Octette—O. H. Indianapolis, Ind.  
Columbia, Cincinnati, O., 21-26.  
Lasky's Night on a Houseboat—Columbia, Cincinnati, O.  
Lavine, Clarendon Trio—Haymarket, Chicago.  
Law, Walter—Keith's, Providence, R. I.  
Lawlor, C. H.—Colonial, Lawrence, Mass.  
Lawrence, Al—Grand, Auburn, N. Y. Shea's, Buffalo, 21-26.  
Lawrence and Healy—Bijou, Springfield, Ill.  
Le Claire, Gertie—Orph. Boston, Mass.  
Le Clair and Sampson—Olympic, Chicago.  
Le Clair, Harry—Hathaway's, Lowell, Mass. Benefit, Montreal, Can., 21-26.  
Le Dent, Frank—Keith's, Philadelphia.  
Le Pages, Three—Empire, Leicester Square, Eng., Nov. 1-Dec. 31.  
Le Roy, Walter—Lincoln Sq., N. Y. C.  
Lee, Henry—Alabama, Bridgeport, Conn., 21-26.  
Leigh, Al—Polo's, Bridgeport, Conn., 21-26.  
Leigh and Adeline—Bijou, Saginaw, Mich.  
LEIGH, LISLE—Keith's, Portland, Me., Auditorium, Lynn, Mass., 21-26.  
Leightons, Three—Keith's, Boston, Mass.  
Leininger—Temple, Detroit, Mich.  
Leiliots, Three—Keith's, Columbus, O.  
Leon, Lily—Keith's, Philadelphia.  
Leonard, Jas. and Sadie—Empire, Paterson, N. J.  
Leonard and Leslie—Haymarket, Chicago.  
Lerner and Loveman—Tremont, Trenton, N. J.  
Lester, Harry R.—Polo's, Bridgeport, Conn.  
Lester, Bert—Keith's, Philadelphia.  
Levov, Ethel—Roufie, Moscow, Russia, 1-31.  
Levile and Sinclair—Olympic, Chicago, Grand, Indianapolis, Ind., 21-26.  
Lewis and Chapin—Haymarket, Chicago.  
Lewis and Green—Orph. Minneapolis, Minn.  
Lewis and Mitchell—Bennett's, Montreal, Can.  
Lewis, Walter—Colonial, Lawrence, Mass.  
Lindley, Fred—Maj. Chicago.  
Little Sister of the Rich—Olympic, Chicago.  
Livingston, Thea—Orph. Detroit, Mich.  
Lloyd, Alice—Alabama, N. Y. C.  
Lloyd and Whitehouse—Fulton, Brooklyn.  
Lockette, Mattie—Armory, Birmingham, N. Y.  
London and Tilly—Bennett's, Quebec, Canada.  
Long Acre Quartette—Keith's, Philadelphia.  
Lorraine, Oscar—Keith's, Boston, Mass., Keith's, Providence, R. I., 21-26.  
Lowanda Troupe—K. and P. 5th Ave., N. Y. C.  
Luce and Luce—O. H. Morgantown, W. Va.  
Ludlow's Pictures—Bijou, Wimington, Can.  
Macari, Wm. K.—Keith's, Providence, R. I., 21-26.  
MacDough, J. F.—Bennett's, Ottawa, Can.  
MacDough, Ethel—Lyric, Dayton, O.  
MacLaren, Musical—Bell, Oakdale, Calif.  
Mack, Wilbur—Polo's, Springfield, Mass., Polo's, Bridgeport, Conn., 21-26.  
Maddox and Melvin—Family, Chester, Pa.  
Majestic, Musical Four—Empire, Hoboken, N. J., Empire, Paterson, 21-26.  
Majestic, Singing Twins—Maj. Evansville, Ind.  
Majestic, Triple—Orph. Tremont, 7-19.  
Majestic, Mary—Anderson, Louisville, Ky.  
Mann, Billy—Bijou, Bay City, Mich.  
Manning Twins—Maj. Dow, Worcester, Mass.  
Marcel's Studio—Colonial, N. Y. C.  
Marco Twins—Maj. Waterloo, Ia.  
Marimba Band—American, N. Y. C.  
Marinelli—Polo's, New Haven, Conn.  
Martin, E. Allen—Ida, Fond du Lac, Wis.  
Martinet and Sivester—Columbia, Cincinnati, O., Olympic, Chicago, 21-26.  
Martines and Martines—Pantages, Vancouver, B. C.  
Martines, Gertie—Maj. Birmingham, Ala.  
Matthew and Rose—Empire, Atlanta, Ga.  
Matthew and Ashlee—Cook's, Rochester, N. Y.  
Maxin's Models—Lyric, Danville, Ill.  
Maxwell, Joseph—Grand, Syracuse, N. Y.  
Mayne, Charles—K. and P. 125th St., N. Y. C.  
McAllister, Hall—Orph. Oakland, Calif., Orph. Los Angeles, 21-26.  
McConnell, Lulu, and Grant—Simpson-Temple, Detroit, Mich.  
McGraw, Frank—Orph. Minneapolis, Minn.  
McIntyre and Heath—Hammerstein's, N. Y. C.  
McKay, Jack—Proctor's, Newark, N. J.  
McKinley, Mabel—Orph. Boston, Mass.  
McNaughton, The—Alabama, N. Y. C.  
McNish and Penford—Polo's, New Haven, Conn.  
Polo's, Hartford, 21-26.  
McPherson, Hall—Orph. Sioux City, Ia., Orph. Minneapolis, Minn., 21-26.  
McWilliams, G. R.—K. and P. 5th Ave., N. Y. C.  
Moers, Three—Circus Carre, Amsterdam, Holland, 16-26.  
Mehmet Twins and Clay Smith—Haymarket, Chicago, Grand, Indianapolis, Ind., 21-26.  
Mehmet and Kennedy—Shea's, Toronto, Can.  
Mellville and Stetson—Maj. Milwaukee, Wis.  
Meredith Sisters—Polo's, New Haven, Conn.  
Milestone, Gladys—Bijou, Saginaw, Mich.  
Miles and Carlisle—Maj. Milwaukee, Wis., Haymarket, Chicago, 21-26.  
Mishoff, Sander—O. H. Wheeling, W. Va.  
Mishoff Troupe—Keith's, Columbus, O.  
Miley, Katherine—K. and P. 5th Ave., N. Y. C., K. and P. 125th St., 21-26.  
Miller and Weston—Shea's, Buffalo, N. Y.  
Millman, Trio—Orph. Los Angeles, Calif., 1-10.  
Milton, Frank, and De Long Sisters—Keith's, Cleveland, O.  
Mimic Four—Proctor's, Albany, N. Y. C.  
Mira, Fatima—Lincoln Sq., N. Y. C.  
Mitchell and Calme—Shea's, Buffalo, N. Y.  
Miss-Gold Troupe—Temple, Detroit, Mich., 21-26.  
Montgomery and Morris—Orph. Dayton, O.  
Moore, Carlyle—Grand, Pittsburgh.  
Moran, James—Alabama, N. Y. C.  
Moran and Moran—Howard, Boston, Mass.  
Moran and Wiser—Olympia, Paris, France, 1-31.  
Morgan and McGarry—Bijou, Dubuque, Ia.  
Moria, Feltie—Orph. Oakland, Calif., 21-26.  
Morris, Maude—Lyric, Newark, N. J.  
Morrison, Alice—Howard, Boston, Mass.  
Morrison and Aver—Keith's, Philadelphia.  
Morse and Brown—Pantages, Tremont, 7-19.  
Morton, Jewel—Tremont, Ottawa, Can.  
Morton, Ed.—Orph. Allentown, Pa.  
Murray, Elizabeth—Lyric, Dayton, O. Maj., Johnstown, Pa., 21-26.  
Murray Sisters—Orph. Butte, Mont., Orph. Spokane, Wash., 21-26.  
Murray, Fred and Eva—Maj. Evansville, Ind., Maj. Montgomery, 21-26.  
Mullen and Corral—Keith's, Columbus, O.  
Munro, Mr. and Mrs. Stark—Maj. Houston, Tex.  
Naked Truth—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 21-26.  
Medger Trio—Keith's, Providence, R. I.  
Nelson, Frank—Mary Anderson, Louisville, Ky.  
Never, Never—Land—American, St. Louis.  
Newhall and Phelps—Unique, Minneapolis, Minn.  
Newell and Niblo—Tivoli, Bremen, 16-26.  
Night of the Circus—Keith's, Boston, Mass.  
Nightingale—K. and P. 125th St., N. Y. C.  
Niles' Birds—Keith's, Philadelphia.  
Mohrle and Marshall—Polo's, Galveston, Tex.  
Monette—Mary Anderson, Louisville, Ky.  
Norris—The—Haymarket, Chicago.  
Novellino—Maryland, Baltimore.  
O'Day, Ida—Cook's, Rochester, N. Y., Grand, Syracuse, 21-26.  
Ogilvie—Maj. Boston, Mass.  
O'Hearn—Orph. Cambridge, O.  
O'Grady—Orph. Cambridge, O.  
Ottawa—Central, Cheyenne, Ia., Nov. 16-30.  
Ott, Nelson, and Stedman—Colonial, Norfolk, Va.  
Overing, Trio—Keith's, Providence, R. I.  
Ozarks—Unique, Minneapolis, Minn.  
Palace Girls—Orph. Kansas City, Mo.  
Pantages, Willie—Shea's, Toronto, Can.  
Parry, Charlotte—Shea's, Buffalo, N. Y.  
Parry, Lewis—Chase's, Washington.  
Patterson, Sam—Trenton, Trenton, N. J., Orph. Water-tower, N. Y., 21-26.  
Pauline—Maj. Boston, Mass.  
Pauline—Maj. Boston, Mass.  
Patterson and Wilson—Proctor's, Newark, N. J.  
Pearson, Goldie and Lee—O. H. Pittsburgh.  
Pearson, Musical—Austin, Minn., Minneapolis, 21-26.  
Person, Camille—Maj. Beaumont, Tex.  
Peterson, Phil and Nettie—Lodges, Eng., 14-19, Empire, Nottingham, 21-26, Empire, Coventry, 21-26, Jan. 2-26.  
Phillips, Ruth—Polo's, Bridgeport, Conn.  
Piles, Harry—Maj. Houston, Tex.  
Piper, Franco—Keith's, Boston, Mass.  
Porochette—Grand, Indianapolis, Ind.  
Poncherre, Four—Columbus, Cincinnati, O.  
Post and Russell—Maj. Milwaukee, Wis.  
Potter and Harris—Polo's, Bridgeport, Conn.  
Porta, Bros.—Maj. Dallas, Tex., Maj. Houston, 21-26.  
Porta, Ernie and Mildred—Orph. Memphis, Tenn.  
Porter, Fred—Lyric, Danville, Ill.  
Preston, Jessie—Colonial, N. Y. C.  
Primrose, George—Orph. Seattle, Wash.  
Primrose, Quartette—Lyric, Decatur, Ill.  
Quick, Mr.—Keith's, Portland, Ore.  
Quinn and Mack—Shea's, Buffalo, N. Y.  
Quinn and Mitchell—K. and P. 125th St., N. Y. C.  
Rainbow Sisters—Bijou, Iowa City, Ia., Family, Davenport, 21-26.  
Radio's Monitors—Orph. New Orleans, La.  
Randall and Russell—Keeney's, Brooklyn.  
Ransome, The—Orph. Boston, Mass.  
Raven Sisters—American, N. Y. C.  
Raven and Banks—Palace, Bath, Eng., 21-26, Gaiety, Birmingham, 21-26, 2.  
Raven—Howard, Boston, Mass.  
Raven Trio—Empire, Hoboken, N. J.  
Rawls and Von Kaufman—Bijou, Flint, Mich.  
Ray, Fred—Bennett's, Montreal, Can.

Raymond, Ruby—Doris, Jonkers, N. Y.  
Reagan, Al—Bennett's, London, Eng.  
Reed, France—Orph. Boston, Mass.  
Reed and Winch—Orph. Minneapolis, Minn.  
Reed—Orph. Boston, Pa.  
Reed—Orph. Kansas City, Mo.  
Reining, Mayme—Polo's, Worcester, Mass., Polo's, Bridgeport, Conn., 21-26.  
Reese, Theresa—Orph. Kansas City, Mo.  
Reynard, Ed F.—Tremont, N. J., Orph. Harriet, 21-26.  
Reynolds, and Donegan—Polo's, New Haven, Conn.  
Riesen, Four—Orph. Minneapolis, Minn.  
Ries and Elsie—Star, Bijou, Evansville, Ind., 21-26.  
Richards, Great—Hathaway's, Brockton, Mass., Hathaway's, Malden, 21-26.  
Ries Bros.—Orph. Kansas City, Mo.  
Rigby, Arthur—Keith's, Philadelphia.  
Ritter, Max and Grace—Poste—Greenock, Eng., 14-19, Empire, Shoreditch, 21-26, Collins, London, 26-Jan. 2, Balmoral, 21-26.  
Rothschild—Trio—Maj. Madison, Wis.  
Rothschild—Children's—Tremont, Richmond, Ind., Auditorium, Cincinnati, O., 21-26.  
Rohde—Orph. Pittsburgh, 21-26.  
Rock and Fulton—Keeney's, Brooklyn.  
Rogers and Dolly—Orph. Denver, Colo.  
Rogers, John E.—Fulton, Brooklyn.  
Rogers, Will—Colonial, N. Y. C.  
Rolle's Colonial Scenic—Grand, Birmingham, Eng., 14-19, Empire, Liverpool, 21-26, Empire, Edinburgh, Scotland, 26-Jan. 2.  
Rolle's Majestic—Orph. New Haven, Conn.  
Rolle's Olympia—Orph. Waterloo, Conn., 21-26.  
Rolle's Johnay McVeigh and College Girls—Keith's, Cleveland, O., 21-26.  
ROLFE'S PARADISE ALLEY (Dr. A.)—Keith's, Cleveland, O., Orph. St. Paul, Minn., 21-26.  
ROLFE'S SIX Little Girls and a Teddy Bear—Orph. Omaha, Neb., Orph. Des Moines, 21-26.  
ROLFE'S Ten Dark Knights—Salford, Eng., 14-19, Hippo, Manchester, 21-26.  
ROLFE'S Ten Little Girls—Orph. Galtland, Calif.  
Romaire, Chico—Shea's, Boston, Mass.  
Romakoff's The—Orph. Brooklyn.  
Romakoff's The—Empire, Springfield, Ill.  
Rose, Amelia—Keith's, Portland, Me.  
Rose, Thos. W.—K. and P. 5th Ave., N. Y. C.  
Rose and Lewis—Empire, Edinburgh, Scot., 9-14, Empire, Glasgow, 21-26, Empire, Belfast, Ire., 26-Jan. 2.  
Roselli and Church—Orph. Kansas City, Mo., Maj. Des Moines, Ia., 21-26.  
RUBEN THOMAS J. AND MARY RICHFIELD—Tremont, Troy, N. Y., Bennett's, Ottawa, Can., 21-26.  
Ryan and White—Hathaway's, Lowell, Mass.  
Sadoz Trio—Bijou, La Crosse, Wis.  
Salisbury, Marie—Harrison, Waukegan, Ill.  
Sandres, Cirque—Columbia, St. Louis.  
Sandwina, The—Mary Anderson, Louisville, Ky.  
Sandwina—Proctor's, Albany, N. Y.  
Scott, Agnes, and Horace Wright—Bennett's, Ottawa, Can., 21-26.  
Scott and Rose—Grand, Pittsburgh.  
Selkirk and Gruen—Orph. Boston, Pa.  
Selkirk and Gruen—Orph. Brooklyn.  
Selkirk and Gruen—Orph. Chicago.  
Selkirk and Gruen—Orph. Louisville, N. Y. C.  
Selkirk and Gruen—Orph. Bridgeport, Conn.  
Selkirk and Gruen—Orph. Sacramento, Calif.  
Selkirk and Gruen—Orph. Morristown, Pa., 14-16, O. H. Vincent, N. J., 17-19.  
Selkirk and Gruen—Orph. Kalamazoo, Mich.  
Shapiro, Gertrude—Orph. New Haven, Conn.  
Silva, Leo—Shea's, Buffalo, N. Y.  
Sinclair, Mabel—Maj. Milwaukee, Wis.  
Sky Pilot—Keith's, Cleveland, O.  
Smith and Brown—Grand, Portland, Ore.  
Smith, Aerial—Monachas, Wien, Austria, 1-31, Maj. Hotel, Vienna, Jan. 1-15.  
Smith, Sun—Orph. Portland, Ore.  
Smith, Sun—Orph. Portland, Ore., Orph.  
Smith Lake City, O., 21-26.  
Smith and May—Lyric, Terre Haute, Ind.  
Sonny and Sonja—Shea's, Birmingham, Ala.  
Spillers, Five—Trent, Trenton, N. J., Orph. Water-town, N. Y., 21-26.  
Spissel Bros. and Mock—Tichy's, Prague, Austria, 1-31.  
Stagpoles, Four—Lyric, Newark, N. J.  
Stanley, Johnny, and Mabel Russell—Temple, Detroit, Mich.  
Steady and Edwards—Orph. Harrisburg, Pa.  
Steady and Edwards—Orph. Portland, Me.  
Stirk and Lester—Hathaway's, Brockton, Mass.  
Strickland, E. C.—Orph. Goshen, Wis.  
Stutman and May—Lyric, Terre Haute, Ind.  
Sunny and Sonja—Shea's, Lowell, Mass., Hathaway's, New Bedford, 21-26.  
Swanson—Orph. Indianapolis, Ind.  
SWANSON, JOSEPH—American, N. Y. C.  
Tanner, Julius—Bijou, Montreal, Can.  
Taylor, Eva—Orph. Troy, Green, 21-26.  
Taylor, May—Maj. Cedar Rapids, Ia.  
Tegge and Daniels—Bijou, Decatur, Ill.  
Temple of Music—Fulton, Brooklyn.  
Terry and Lambert—Empire, New Castle, Eng., 14-19, Stockton, 21-26, Sunderland 22-Jan. 2, Empire, Edinburgh, Scotland, 4-6.  
The Quartette—Keith's, Providence, R. I.  
Thompson—Orph. Galveston, Tex.  
Thompson—Orph. Boston, Mass.  
Thorne, Mr. and Mrs. Harry—Fulton, Brooklyn.  
Thurston, Leslie—Keith's, Philadelphia.  
Tighe, Harry—Maryland, Baltimore.  
Tinkham—Orph. Wheeling, W. Va.  
Tomking, William—Orph. Spokane, Wash.  
Toledo, Sidney—Orph. Tiffin, O.  
Trappella, Five—Olympic, Chicago.  
Trappella, Five—Orph. Kansas City, Mo.  
Trappella, Florence—Dominion, Winnipeg, Can., Bijou, Duluth, Minn., 21-26.  
Trocadero Quartette—Auditorium, York, Pa., Family, Elmira, N. Y., 21-26.  
Turner, Cora—Bach—Columbia, Cincinnati, O.  
Underwood, Franklin—Maj. Milwaukee, Wis.  
Unique Circus Troupe—Maj. Des Moines, Ia.  
Vadare, Beside—Greenpoint, Brooklyn.  
Van Posen, Harry—Ida, Fond du Lac, Wis.  
Van Billy—Polo's, Wilkes-Barre, Pa., Lyric, Dayton, O., 21-26.  
Van, Gen. Minstrels—Bijou, Decatur, Ill.  
Victoria, Vol.—Fulton, Brooklyn.  
Vyne, The—Nellie—White, Medina, N. Y.  
Wade and Reynolds—Maj. Little Rock, Ark., Maj. Ft. Worth, Tex., 21-26.  
Wallace, Mr. and Mrs. Frank K.—Polo's, Bridgeport, Conn.  
Walker, Nella—Polo's, Springfield, Mass., Polo's, Bridgeport, Conn., 21-26.  
Walker, Nella—Magill—Orph. Portsmouth, O.  
Walker, Mollie—Lincoln Sq., N. Y. C.  
Ward and Curran—Keith's, Cleveland, O.  
Warren, Fred and Al—Shandor—Maj. Des Moines, Ia.  
Warren Bros.—Orph. Portland, Me.  
Warren, Nat—Keith's, Portland, Me.  
Wilson, Fred and Joe—Orph. Detroit, Mich.  
Wilson, Fred and Joe—Orph. Kansas City, Mo.  
Winkler and Kline—Orph. Atlantic Garden, N. Y. C.  
Whitman and Davis—Orph. Astor, New York, N. Y.  
Wilbur, Clarence—Polo's, Waterloo, Conn.  
Willard and Bond—Orph. Chicago, 21-26.  
Williams and Gordon—Victoria, Wheeling, W. Va.  
Williams, Oswald—Lyric, Newark, N. J.  
Wilson, Nat—Keith's, Portland, Me.  
Wilson and Francis—Greenpoint, Brooklyn.  
Wilson, Fred—Proctor's, Albany, N. Y.  
Wood, Maude and Sidney—Lincoln Sq., N. Y. C.  
Wordette, Ketelle—Keeney's, Brooklyn.  
Wood, G. H.—Proctor's, Albany, N. Y.  
Wood, Maude and Sidney—Lincoln Sq., N. Y. C.  
WORLD, JOHN W. AND MINDELL KING-STON—Orph. Allentown, Pa., Orph., Reading, 21-26.  
WYATT, FRED—Orph. Bijou, Eng., 14-19, Empire, Coventry, 21-26, Jan. 2.

but which would permit the Bohemian people, who form a goodly portion of the population of the town, to continue their amateur theatrical entertainments on Sunday. The up-town theatre people fought the proposed ordinance on the ground of discrimination.  
Newell and Niblo will return to London January 1, after spending six months in Russia, Germany, Austria, and Switzerland. They will then introduce a new version of their eccentric musical novelty, which they produced with success in London last Spring.  
May Boley will return to the stage after a long illness for a tour of the Orpheum Circuit. She will give up the eccentric characters with which she has been associated in the past, and will offer a novel specialty.  
Lawrence Gratus and Eva Taylor are playing in the West in a sketch.  
John Hall, stage manager of the Orpheum Theatre, Brooklyn, has opened a music store at 505 Fulton Street, under the name of the Orpheum Music Store. Juliet 2 has recovered her voice and will resume work on Dec. 14.  
James D. Waite, once a famous repertoire manager, is now playing the Majestic circuit, in a sketch called At Leisure Point. Lawrence Garbo, in which he plays Captain Molineau, an old skipper. The scene is a fishing village at Cape Cod.  
Charles Mayne has arranged to remain in America for twenty weeks longer at an increased salary, and has accordingly postponed her engagements in England.  
William Tumplins recently played the Orpheum, Los Angeles, for the third time in five weeks, and scored as heavily as he did on his first visit.  
Jeanette Lovrie will shortly start on a Western tour, doing her single specialty.  
Col. S. N. S. will make a tribute to the late Tony Pastor in "The Elk's Antler."  
A special morning matinee, for children only, will be given at Keith's, Philadelphia, on Christmas Day. Acts especially suitable for children will be used, and gifts will be distributed.  
Frannie Monroe (Mrs. George E. Murphy) is in Luke's Hospital, New York, with a severe attack of neuritis. She has been there for the past four weeks, and it will probably be some time before she will be able again play her part in her husband's sketch.  
Edward Galligan was granted a divorce from Ellen Galligan on Dec. 2, by Judge E. B. Thomas, who also gave the plaintiff the custody of their child.  
Harry Lander was the star performer at the Lotus Club on Thursday afternoon last, when the women relatives of the members were entertained. Clifton Crawford also did his specialty.  
L. Lawrence Weber is at Idlewood, recuperating from his recent attack of appendicitis.  
Mike Donlin forgot his lines one afternoon last week at the Fifth Avenue Theatre, when he caught a glimpse of John Evans, the Chicago team seated in a stage-box.  
Reports from London indicate that Marie Dressler's appearance at the Coliseum was a tremendous success. She was supposed to do fifteen minutes on her opening night, but the audience was so insistant that her turn lasted forty-five minutes.  
An East Side barber, whose store was upset by the antics of "Nellie," the elephant that escaped from the Hippodrome several days ago, sent in a bill for \$25, which included \$6 for a doctor's services to his wife, and \$10 for loss of trade. The bill was promptly paid by the Hippodrome management.  
Montgomery and Moore came to New York immediately after the closing of Follies of 1907 on Dec. 5, and without any delay were engaged to open Dec. 14 at the Orpheum, Brooklyn.  
Mabel Carew is now doing a single specialty, that includes a number of character changes, and the assistance of her own pianist. Mabel Carew's opening weeks out of town have been exceptionally successful.  
Ed. Gruen, who is doing the booking, is confident that it will be a hit in New York.  
By a shrewd move, Loney Hagedorn booked Dorando, the runner, for Sunday last at the 125th Street Theatre, and the gallery was not nearly large enough to hold the hundreds of his countrymen who wanted to see him.  
William Brown, impersonator, and Herman Busch, acrobat, were injured by being struck by an automobile in Lafayette, Ind., the other day. The two men were crossing a street when the machine came upon them. Busch was but slightly hurt, but Brown had to be taken to the hospital, as he had grabbed the front axle of the machine and was dragged some distance.  
Rosemary, impersonator, was injured by being struck by an automobile, and the front of the house and the man at the other side. He believes that the unattended woman will be under the protection of the house, and by this plan are free from possible insult or un congenial neighbors. The Hippodrome follows another to keep open.  
At the Hippodrome, Syracuse, N. Y., the new talking picture, How to Win, saw the Carnival, and the motion picture, Miss Gwendolyn, were especially good. On Dec. 7-12, Manager Gibbons had 300 lights to the front of the house, and on 7 illuminated the custom of having the unscrupulous women sit on one side of the house and the men at the other side. He believes that the unscrupulous women will be under the protection of the house, and by this plan are free from possible insult or un congenial neighbors. The Hippodrome follows another to keep open.  
The Moving Picture Managers' Association of Spokane, Wash., has been organized with these officers: President, Alton Tredick; vice-president, Joseph J. Arnett; secretary and treasurer, V. H. Grover. The Theatrical Managers' Association authorizes the statement that its members are in accord with the movement, which is designed to obtain the best result generally in the moving picture business in this city.

## MOVING PICTURE NOTES.

(Continued from page 7.)  
still running. Nov. 26 a comedy house was opened with "The Man from Idaho," "James Old Man," "Municipal Fund," "Cavalcade," "The Arrow's Child," "Magic Lamp," "The Devil's Whore," "The Purple Parrot," "I Have Lost My Bell," "Tales of Mystery," "The Big King," "The Mystery," "The Hidden Treasure," "The Big King," "The Mystery," "The Purple Parrot," "The Devil's Whore," "The Arrow's Child," "The Purple Parrot," "The Devil's Whore," "The Mystery," "The Hidden Treasure," "The Big King," "The Mystery," "The Purple Parrot," "The Devil's Whore," "The Arrow's Child," "The Purple Parrot," "The Devil's Whore," "The Mystery," "The Hidden Treasure," "The Big King," "The Mystery," "The Purple Parrot," "The Devil's Whore," "The Arrow's Child," "The Purple Parrot," "The Devil's Whore," "The Mystery," "The Hidden Treasure," "The Big King," "The Mystery," "The Purple Parrot," "The Devil's Whore," "The Arrow's Child," "The Purple Parrot," "The Devil's Whore," "The Mystery," "The



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Leading Man

"GIRLS"

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"THE UNMASKING," "ALL RIVERS MEET AT SEA,"

"THE KINGDOM OF DESTINY."

Dec. 14,  
Orpheum,  
Atlanta, Ga.  
Dec. 21,  
Colonial,  
Norfolk, Va.  
Dec. 28, Trent,  
Trenton, N. J.

Manager McCort, of Denver, said to

## TOM WATERS

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